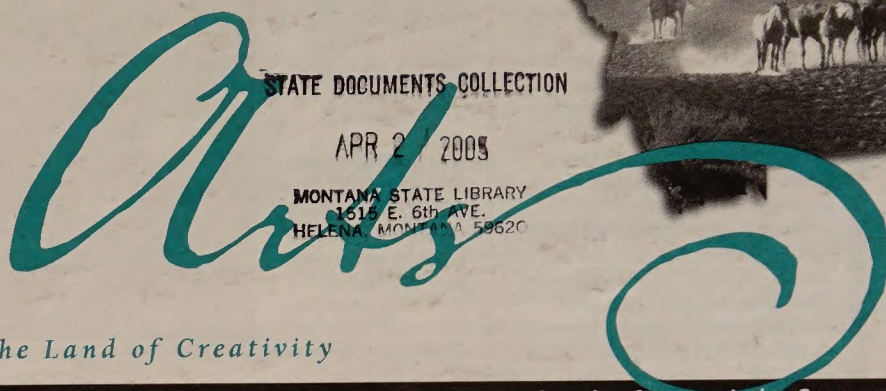


STATE OF THE



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for details or visit www.beartooth.org/artworkshop/index.html.

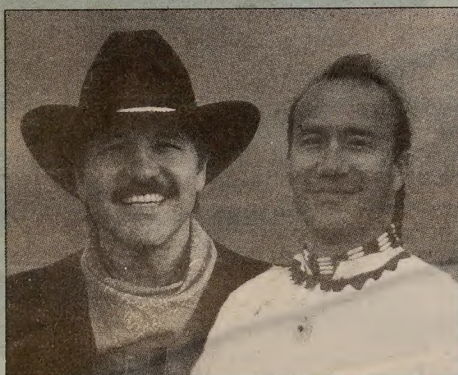


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May/June 2005 ■ Montana - The Land of Creativity

Providing information to all Montanans through funding by the National Endowment for the Arts and the State of Montana



Odyssey West: Rob Quist (a new member of the Montana Arts Council) and Jack Gladstone share a multi-cultural perspective on the Lewis and Clark Expedition at performances in Fort Benton and along the Missouri River this summer. See page 16 for details on Explore the Big Sky!

NEW MAC MEMBERS

Gov. Schweitzer names six new arts council members

Governor Brian Schweitzer has appointed six new members to the Montana Arts Council as this issue of the newspaper goes to press. The new members are Rob Quist, musician, Kalispell; Kevin Red Star, visual artist, Roberts; Tim Holmes, sculptor, Helena; Wilbur Wood, writer, Roundup; Youpa Stein, co-director of Living Art, Missoula; and Kathleen Schlepp, Custer County Art and Heritage Center board member, Miles City.

The Montana Arts Council warmly welcomes its new members, and their individual profiles will appear in the next issue of *State of the Arts*. The governor has yet to announce whom among the 15 council members will serve as chairman.

The Montana Arts Council extends enormous thanks to its outgoing members, most especially to Chairman Bill Frazier of Big Timber, who provided such strong leadership to help the arts council endure and overcome the enormous financial battles of the past decade and worked tirelessly to help the agency achieve national recognition as one of the finest state arts agencies in the country.

Marilyn Olson of Sidney, who served 10 years, also retires, having been a strong voice for rural Montana artists and arts education. Linda Reed of Helena provided invaluable economic development assistance; and Jennifer Seifert of Troy was a constant inspiration about how one could do amazing things using the arts as a community-building tool. Kari Lee Knierim of Glasgow always was the voice of rural Montana and reflected views of Montanans with conservative pocketbooks; and artist and writer Stan Lynde of Helena, whose generosity and enthusiasm was limitless.

The state of Montana thanks them all for their tireless service, their great ideas, their commitment to artists and the arts, their ability to make very tough decisions when required, and their unending advocacy of the value of the arts to all Montanans.

Good news from Helena!

Senate restores Montana Arts Council budget; Legislature restores Cultural Trust corpus

By Arlynn Fishbaugh,
Executive Director

Budget cuts made last session restored

"The arts were the hot topic of the week," according to the Capitol operator the last week of March. At that time, thousands of Montanans phoned, wrote and e-mailed Finance and Claims Senators, asking for their support to restore the Montana Arts Council budget.

Senators replied by restoring all of the cuts made in the last legislative session, totaling \$150,000 (\$75,000 per year.) The budget still has a ways to go, and nothing is firm until legislators roll out of town. But this is an impressive step that we hope will remain solid through the end of the session.

To the many people who voiced their opinions, thank you for your support and the opinions and stories you shared with your legislators.

In earlier House of Representatives action in mid-March, Rep. Roger Koopman of Bozeman sponsored an amendment to halve the agency's general fund, which was defeated 82-18.

Cultural Trust corpus restored

At the same time, the Montana Legislature voted overwhelmingly to support House Bill 9, the Cultural Trust grant bill, carried by Rep. John Witt of Carter. This was an historic event because HB9 includes not only all the Cultural Trust grants, but this year it also includes \$3.9 million in one-time-only general fund to repay half of the Cultural Trust corpus loaned to the state to buy Montana's territorial capital Virginia City in 1997. Since that time, general fund was used to replace the lost interest on the half of the trust that was on loan.

Governor Martz's budget office offered the trust restoration, due to the fact that it would free up the general fund stream used each year to fund half of the grants. Governor Schweitzer's budget also included the trust restoration.

Continued on page 2

Montana establishes state poet laureate

One of the significant pieces of arts legislation that passed with strong bi-partisan support this session was the establishment of a state poet laureate. Former legislator Beverly Barnhart of Bozeman requested the legislation, and Senators John Cobb (Augusta) and Sam Kitzenberg (Glasgow) carried the bill.

The legislation provides that the Montana Arts Council will submit to the governor three candidates to serve each two-year term. The governor will make the final choice.

Guidelines for the program are now being developed, with the help of Mark Sherouse of the Montana Committee for the Humanities, Rick Newby of

the Center for the Book, Beverly Barnhart and MAC member Ann Cogswell of Great Falls.

Nominations can be made by the public through a process that will be announced April 15 on MAC's website, art@mt.gov. If you wish to receive guidelines and application information by mail, please call MAC at 406-444-6430 or e-mail aswaney@mt.gov.

Nomination applications are due May 13 (receipt deadline). A list of finalists will be recommended by a committee of writers, and these recommendations will be submitted to the Montana Arts Council for their final decision-making at its June meeting, whereupon the top three finalists will be submitted to the governor by July 1.

Artists help fuel state's economy

Artists' sales generate \$233 million impact

Montana artists make a significant contribution to the state's economy, according to the first-ever study of the economic impact of individual artists.

The study was commissioned in 2004 by the Governor's Office of Economic Opportunity and the Montana Arts Council and conducted by Ann Adair, senior economist at MSU-Billings Center for Applied Economic Research.

Highlights of the findings

- Artists' 2003 sales produced an expected total economic impact of over \$233 million.

- Sales levels translate statewide to the equivalent of 4,200 full-time jobs.
- Out-of-state impacts are estimated at \$179 million and support 3,200 full-time jobs.
- Nearly 35% of the responding artists have lived in the state longer than 40 years.
- Almost one-third of responding artists reported sales of \$25,000 and above.
- Since 1970 the number of full-time artists in Montana grew three times faster (214%) than the overall Montana labor market (74%).
- One in every 78 Montanans in the labor force is a working artist (2000 U.S. Census).

Continued on page 2

A sea change in arts funding

(Continued from page 1)

There is a sea change in Montana public opinion about the importance of government funding of the arts. You can feel it in the hallways of the Capitol. The number of true advocates for arts funding has increased, and other legislators who are not quite convinced are listening to their constituents who believe it is important.

One legislator I spoke to on the evening Rep. Koopman tried to cut our budget, said, "I used to never vote for the arts, and I probably wouldn't now, except that I learned that Montanans think the arts are important, and they want the arts supported. People who don't know this will find out eventually."

That says a great deal about the strength of Montanan's opinions and people's willingness to voice their views. The fact there is enough money in the state coffers this session says even more.

The arts council has also made it a point to provide information that government leaders would find useful in learning about the arts in our state, and make links important to these leaders, such as economic development and the arts, and education and the arts. It is all a process, and one can't work without the other.

We are deeply grateful to legislators who have supported the arts council and the

Gazing hopefully toward the Capitol are intrepid MAC staffers (back row) Carleen Layne, Arni Fishbaugh, Cinda Holt, Beck McLaughlin, Stephanie Flynn and Kim Baraby Hurtle; and up front, Alexandra Swaney and Kristin Han Burgoyne.



Cultural Trust this session. We all have worked hard to prove their public value to Montana. We are also grateful to the thousands of people who asked their legislators for this support.

I recently read this quote, and thought it a fine summation for our collective work this legislative session:

"Happiness lies in the joy of achievement and the thrill of creative effort."

— Franklin D. Roosevelt

I hope that by the time this newspaper reaches you, and legislators are heading home, that the happiness and thrill resulting from their actions thus far have been sustained through the final gavel.

STATE OF THE ARTS

State of the Arts is published six times a year by the Montana Arts Council and produced by Lively Times.

State of the Arts welcomes submissions of photographs and newsworthy information from individual artists and arts organizations. The deadline for submissions is May 25, 2005, for the July/August 2005 issue. Send items to: Montana Arts Council, PO Box 202201, Helena, MT 59620-2201; phone

406-444-6430, fax 406-444-6548 or e-mail mac@mt.gov.

All items in State of the Arts may be reprinted unless otherwise noted. Please credit the Montana Arts Council as well as any byline.

State of the Arts is available free of charge to Montana residents as a public service of the Montana Arts Council. To request a subscription, please call 406-444-6430 or e-mail MAC at mac@mt.gov. Out-of-state subscriptions at \$15 per year are welcome. To subscribe, mail your check to the Montana Arts Council, PO Box 202201, Helena, MT 59620.

Quoable Quotes

"As a state we must continue to embrace arts, culture and technology as an economic engine. We must embrace innovation and entrepreneurship in our schools and workplaces. We must celebrate that our young people are thriving in our revitalized downtowns. We must celebrate that our extraordinary natural resources attract new residents, tourists and the jobs that come with them."

— Governor John Baldacci, Maine

Artists help fuel state's economy (from page 1)

- More artists make their living in Montana (5,840) than people employed by: Montana's mining industry (4,800); the state's wood products manufacturing industry (5,700); and the state's building materials retail trade market (4,900).

Source: Montana Dept. of Labor & Industry
— Research and Analysis

Who is the average Montana artist?

- They have lived in Montana 32.5 years and 70% of their adult lives.
- Open space and quality of life are the main reasons that artists remain in Montana.
- One quarter of the total (25%) live east of Lewistown.

- They sell one-third of their work to out-of-state buyers. These out-of-state sales are significantly more profitable, producing over three-quarters of all sales dollars earned.
- Average out-of-state sales equaled \$28,641.
- On average, an artist spends \$3,876 on materials, \$517 on marketing and \$385 on other items purchased from Montana businesses.

ECONOMIC IMPACT BY COUNTY

County	Extrapolated Sales	Extrapolated Output	Extrapolated Jobs
Big Horn	\$628,550	\$818,373	17.7
Broadwater	\$335,489	\$436,807	13.7
Carbon	\$3,149,490	\$4,464,402	80.5
Cascade	\$5,716,938	\$8,403,898	146.2
Chouteau	\$335,227	\$436,466	13.7
Custer	\$246,033	\$322,303	10.1
Dawson	\$469,106	\$625,553	12.0
Deer Lodge	\$942,826	\$1,187,960	24.1
Fergus	\$521,697	\$679,249	15.0
Flathead	\$17,005,163	\$23,390,602	435.8
Gallatin	\$45,475,674	\$62,551,790	1,163.8
Hill	\$497,812	\$663,832	14.5
Jefferson	\$1,340,873	\$1,773,975	34.3
Judith Basin	\$678,159	\$904,325	17.3
Lake	\$2,727,688	\$3,436,887	69.7
Lewis & Clark	\$9,924,003	\$13,546,265	254.7
Liberty	\$678,834	\$883,842	27.8
Lincoln	\$1,404,439	\$1,858,073	35.9
Madison	\$1,388,114	\$1,894,776	35.5
Missoula	\$39,205,602	\$60,102,188	1,002.4
Park	\$15,061,774	\$20,084,876	385.1
Powell	\$579,461	\$754,458	14.8
Ravalli	\$3,002,075	\$4,476,093	76.8
Rosebud	\$315,061	\$420,134	8.1
Sanders	\$273,109	\$344,117	10.8
Silver Bow	\$818,722	\$1,212,118	21.9
Stillwater	\$765,002	\$1,020,131	19.6
Sweet Grass	\$394,730	\$513,938	16.2
Teton	\$1,543,374	\$2,058,089	39.5
Toole	\$455,699	\$607,675	11.7
Yellowstone	\$7,423,034	\$11,925,104	191.8
Other Counties	\$386,198	\$1,605,386	50.5
TOTAL	\$164,368,792	\$233,403,685	4,273

How was the study conducted?

The study methodology used an IMPLAN model to evaluate data. This included a mailed survey sent to 3,099 artists statewide, identified from the arts council's data. Of those, 795 (26%) responded. (For reference, a 10% return is required for a 95% data confidence level.) Those 795 respondents, when extrapolated into the 5,840 Montana artists identified in US Census data, form the basis for the total impact.

The data was collected from artists' fiscal year 2003. The term "artist" is broadly defined to include craftspeople, visual artists, photographers, traditional artists, performers in music, theatre and dance, and writers of all forms of literature, from cowboy poetry to fiction and screenplay writing.

To get the full story

To receive a high-resolution copy of the complete study and/or the highlights report via e-mail or CD, contact Kristin Han Burgoyne at the Montana Arts Council, khan@mt.gov or 406-444-6449.

Low-resolution copies are available from the Montana Arts Council's website at www.art.mt.gov/resources/resources_artseconomic.asp.

Contact information

- For details on the study, contact:
 - Center for Applied Economic Research, Senior Economist Ann Adair (406-657-1742);
 - Montana Arts Council Executive Director Arlynn Fishbaugh (406-444-6430);
 - Department of Commerce Director Tony Preite (406-841-2700);
 - Governor's Office of Economic Opportunity Director Evan Barrett (406-444-5634)

CONGRATS TO...

Big Timber sculptor **Dave Hodges**, whose sculpture, "Fancy Footwork," is included in the collection at the Ronald Reagan Presidential Library and Museum. A photo of the sculpture is included in the museum's new brochure. According to Hodges's wife, Carmen, Nancy Reagan recently brought the sculpture to the library with some of President Reagan's favorite artifacts. Hodges created the sculpture in 1982, and 45 copies were cast. The president's copy first appeared in his post-presidential office; has been on display in Disney World's Hall of Presidents with his personal effects; and is now at the new library in Simi Valley, CA.

Bozeman sculptor **John Buck** and Missoula artist **Rudy Autio**, whose works were on display March 26-April 30 at Imago Galleries in Palm Desert, CA. Buck showed recent sculpture and Autio displayed "Clay Icons."

Helena artist **Karen Luckey**, whose painting "Fall Palette" was selected for inclusion in the Northern Colorado Artists Association's 14th National Art Exhibition and Sale, April 14-May 13 at the Lincoln Center in Fort Collins, CO. Two additional works, "Piece and Quiet" and "Rural Route," were juried into the ninth annual Heartland Artists Exhibition, March 5-27 at the Merriam Community Center Art Gallery in Merriam, KS.

Billings artist **Allison O'Donnell**, whose painting "Felicity" adorns the cover of a book by California author Steven Carter. The encaustic painting appears on Carter's fifth book, *The Nothing that Is and the Nothing that Is Not: Reflections on Death, Dying and Suffering*.

Amy E. Johnson of Missoula and **Dara Anne Hartman** of Bozeman, who were among 16 artists from throughout the nation awarded summer residencies at the Archie Bray Foundation in Helena. Hartman is currently a graduate student at Montana State University, slated to earn her MFA in 2006. Johnson earned her MFA at the University of Colorado-Boulder, and is currently a studying with Beth Lo at The University of Montana. "Both artists rose to the top in this year's very competitive field," says Bray director Josh DeWeese.

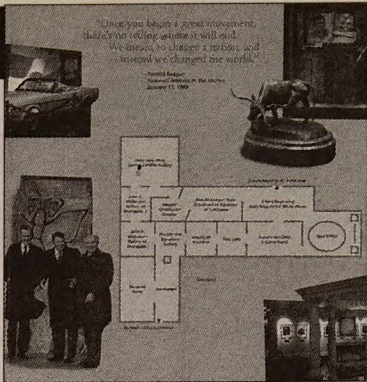
Great Falls poet **Paul Zarzyski**, who is a regular commentator on the Bob Edwards Show, a new morning interview program heard exclusively on XM Satellite Radio's new public radio channel, XMPR. Zarzyski was the recipient of this year's Governor's Arts Award for Literature.

Belgrade author **Marcus Stevens**, whose novel *Useful Girl* won the 2004 Montana Book Award. Committee members praised the story for its believable characters, authentic voice and evenhanded treatment of clashing cultures. Honor awards were given to three books: *Tree Girl* by **Ben Mikaelson**, *Little Things in a Big Country* by **Hannah Hinchman** and *Crown of the Continent* by **Ralph Walcott**.

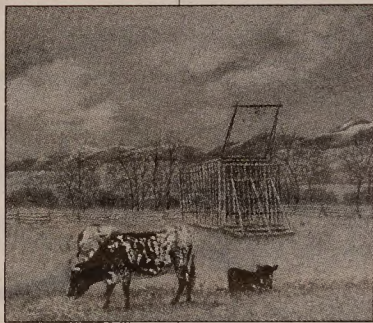
Norris author **Janet Muirhead Hill**, who was first runner up for this year's *Writer's Notes Magazine* Award for the sixth and final book in her Starlight Series, *Starlight Comes Home*. The revised edition of her first book, *Miranda and Starlight*, received a Notable Award for young adult fiction in 2004 from *Writer's Notes* and *Starlight Shines for Miranda* earned a Best Books 2004 award from USA Book News. Panelists for *Writer's Notes* were impressed with the both the storytelling and message in *Starlight Comes Home*. "Miranda grows up as the Starlight series draws to a close," said panelist Christopher Klim. "The maturity of the characters, as well as the theme of understanding others, is on target for its intended audience."

Dr. Larry Stanfel of Roundup, whose paper, "Helen West Heller Viewed Through Her Work," was accepted by *The California Society of Printmakers News Brief*. Another paper, "Helen West Heller: A Rediscovery" will appear in *The Journal of the Mid America Print Council*.

Crow and Northern Cheyenne artists who won Native American Music Awards (Nammys) during the awards presentation in February at the Seminole Hard Rock Casino and Hotel in Hollywood, FL. **Rezawrecktion**, a Christian hip-hop band from the Crow Nation, claimed the Grammy for Best Gospel/Christian Recording for their album, *It's Time*, on the Lion's Den label. Several Montana artists shared credit for Best Instrumental Recording, which went to *Signature - Parnly's Dream*. **Joseph FireCrow**, a member of the Northern Cheyenne tribe who lives in Connecticut, co-wrote and performed flute on the piece. He shares the Grammy with Bozeman pianist **Bob Nell**, Billings vocalists **Anita Rawlinson** and **Joe Massman**, **Planet Chant Studio** of Billings, and the **Billings Symphony Orchestra** and its former conductor, **Uri Barnea**.



Sculpture by Dave Hodges adorns the new brochure for the Ronald Reagan Presidential Library.



"Rural Route" by Karen Luckey

6,495 applicants.

Montana State University graduate student **Praveen Singh**, whose film "Indian Leopards - The Killing Fields" was honored as Best Documentary on March 13, during the Academy of Television Arts and Sciences Foundation College Awards in Los Angeles. Singh's program is now playing on the Discovery Channel. He received a \$2,000 cash award for his Emmy and recognition that may further his film career.

Billings film producer **Nick Capetanakis**, whose independent feature film, "So, You've Downloaded a Demon," debuted at the prestigious Cannes Film Festival in France. Capetanakis created the film with Los Angeles screenwriter and director Todd Livingston. Several local actors appear in the quirky comedy, including **Zak Kreiter**, **Daniel Paul Schafer**, **Casidee Riley** and **Sommer Lynn Fain**. The film premiered in Billings at Venture Theatre and has also shown at Dragon*Con in Atlanta, GA.

High Plains Films of Missoula, whose documentary "Libby, Montana" was screened April 7 at the Lincoln Center's Walter Reade Theater in New York City. The screening is part of the Independents Night Series, a joint program of IFP New York and the Film Society of Lincoln Center. A Los Angeles premiere is slated for late April at the Egyptian Theater in Hollywood as part of the Artist Film Festival.

Four recipients of statewide tourism awards during the Montana Governor's Conference on Tourism and Recreation, held March 21-22 in Helena. Recipients were **Dr. Joe Medicine Crow**, Tourism Person of the Year; **Livingston**, Tourism Community of the Year; **Augusta American Legion Rodeo**, Tourism Event of the Year; and **Russell Country Tourism Region** and the **Great Falls Convention and Visitors Bureau**, Tourism Partnership of the year.

The **Emerson Center for the Arts and Culture** in Bozeman, which received a \$10,000 grant from the Charlotte Martin Foundation to support the Yellowstone Artist-Explorers Program. The comprehensive arts education program, which targets 400 fifth graders in the Bozeman Public School District, encourages students to become artist-explorers by creating works of art inspired by the Yellowstone region.

The **Carbon County Historical Society and Museum** in Red Lodge, which received a \$5,000 grant from the National Endowment for the Humanities. These funds will help the society bring its wealth of historical documents and memorabilia into compliance with preferred preservation practices. In addition, the society's preservation plan was designated as an NEH "We the People" project, which supports projects that explore significant events and themes in American history and culture and that advance knowledge of the principles that define America.

The **Center for Music by People with Disabilities** in Missoula, which received a \$5,000 Quality of Life grant from the Christopher Reeve Paralysis Foundation. The funding will help the organization purchase musical instruments and pay small honoraria to teaching musicians in four music studios. The program serves 45 children and adults with disabilities, including paralysis.

The **C.M. Russell Museum in Great Falls**, which received a \$10,000 Community Development Block Grant from the City of Great Falls to replace the roof on the Russell Studio.

Mike Logan of Helena, **Larry Gibson** of Townsend and recent Carroll College graduate **Jason DeShaw**, who were recently featured at the seventh annual Cowboy Entertainment and Western Arts Festival in Lewiston, ID. The three Montanans were among 80 performers from around the United States and Canada who gathered to celebrate the western way of life through music and verse. Logan is a nationally known cowboy poet; Gibson is a western singer, songwriter and poet; and DeShaw, who now lives in Plentywood, performs country-western music.

Dennis Granlie, music supervisor for Great Falls Public Schools, who received two awards from the National Association for Music Education (MENC). He was presented the Distinguished Service Award at MENC's Northwest Division Conference earlier this year in Bellevue, WA, and was inducted as a Lowell Mason Fellow during a ceremony March 19 in Washington, DC. The latter honor is granted to music educators, industry leaders, conductors and performers who have contributed to music education in a unique and lasting way. Granlie, who plans to retire in June after 36 years as a music educator, has chaired several Montana music education groups, written many articles for state and national publications, and is a popular guest conductor and presenter. He helped develop MENC's "Teacher Success Kit," a CD with organizational tips and materials for beginning music teachers.

Douglas Matthew Brown of Red Lodge, who was among 130 high school students nationwide who were finalists in the Arts Recognition and Talent Search (ARTS) program, sponsored by the National Foundation for Advancement in the Arts. Brown, who attends Interlochen Arts Academy in Michigan, plays bassoon. He received a \$1,000 award and an all-expense paid trip to ARTS Week in Miami, FL, which included master classes, performances, exhibitions, readings, interviews and live auditions. Finalists were selected from among

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WELCOME TO ...

Longtime arts administrator **Barbara Koostra**, who recently was hired as executive director of the Montana Museum of Art and Culture at The University of Montana. Koostra, a graduate of Northwestern University and UM, spent 17 years as a professional clarinetist performing at the Kennedy Center for the Performing Arts in Washington, DC, with the New York City Opera and with orchestras at Lincoln Center and Carnegie Hall. In the past 15 years, she's served as executive director of the Missoula Cultural Council, communications director of the Montana Arts Council and executive director of the Arts and Humanities Commission in Salina, KS. She also worked in the communications office of the National Endowment for the Arts and was assistant director of the Missoula Art Museum in 2001. The Montana Museum of Art and Culture has a permanent collection of more than 9,000 works. The facility "has tremendous potential to be a creative, connective force across campus and among diverse disciplines," says Koostra. "Working with the university's and the area's many prestigious scholars and artists will create a rich learning opportunity for the Missoula community and the region." She fills the position left vacant by the death of the museum's former director, Nelson Britt.



Barb Koostra, new director of Montana Museum of Art and Culture, stands before a painting by Joseph Henry Sharp.

Department. She was also active in Sandpiper Gallery in Polson after she and her husband, Dick, retired to that community. Laura Millin, director of the Missoula Art Museum, told a *Missoulian* reporter, "She was frank and honest and opinionated and funny and smart ... Her influence is reflected in our collection. She was helpful to us on so many levels, a friend to the museum."

The family and friends of former University of Montana art professor **Maxine Blackmer**. The former member of the Montana Arts Council and accomplished artist died Feb. 28 in Helena. She was 89. Blackmer taught art in Helena and Missoula in the 1950s, before earning a master's in art from UM in 1960. She taught ceramics, jewelry and design courses at the university until 1976, when she retired as professor emeritus. She exhibited widely throughout her career, and her work is included in many permanent collections. She was a member of the Archie Bray Foundation's board of directors, was active in the Montana Institute of the Arts for more than four decades, belonged to Art Associates of Missoula, served on the Missoula County Board of Trustees for Museums and helped found the Missoula Art Museum. She received UM's Distinguished Alumna Award in 1988. Blackmer served on the Montana Arts Council for 13 years – including a decade as its chairperson – and helped establish the Governor's Arts Awards. She was a governor's representative to the Western States Arts Federation (WESTAF) and was given the Governor's Citation for Meritorious Service on several occasions for her contributions to the arts.

The family and friends of author and arts administrator **Linda Paisley**. She died Feb. 6 in Sun City, AZ. Paisley, a native of Ohio, moved to Montana in 1978. Beginning in 1989, she spent 14 years as administrative assistant at the nonprofit Montana Arts in Bozeman. She also authored three romances for New York's Avalon Books, and was at work on a historical novel about her great-great grandmother. Paisley belonged to the Romance Writers of America and the Sun City West Writers Group. In Montana, she'll be remembered as the friendly and familiar face who greeted registrants at the many conferences that Montana Arts organized over the years.

The family and friends of Great Falls musician **Patricia Sidor**. She died Feb. 15 at age 78. Sidor moved to Great Falls in 1946 and began a musical career that spanned five decades. She played drums and sang at many local venues, as well as performed for community events and celebrations. She was a member of the local musicians union, a foster grandparent and a volunteer for the Lewis and Clark Interpretive Center.

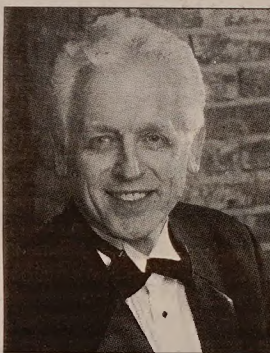
Michael Umphrey, director of the Montana Heritage Project, whose father, **LaMar Umphrey**, died Feb. 16 in St. Ignatius. The long-time Mission Valley resident was a truck driver and logger. His son's essays often appear in *State of the Arts*.

Darby author, explorer and scientist **Jon Turk**, whose wife of 25 years, **Chris Seashore**, was killed March 26 by an avalanche while skiing the face of Mount Tom, east of Yosemite National Park in California. Seashore accompanied her husband on many of his epic adventures – including 600 miles of a kayak journey from Japan to Alaska. A passage in his new book, *In the Wake of the Jomon*, Turk talks about his wife: "Sometimes when we ski with strangers, young people don't seem enthusiastic about traveling in the backcountry with a 50-year-old grandmother. But after a day in the mountains, Chris always earns people's respect through her stamina, judgment, grace on skis, and easygoing temperament." Turk plans to adhere to the rigorous publicity tour that was scheduled by his publishers before his wife's death. "There is a big hole where I used to have a wife, a wife I loved very much, and that's gone," he told a *Missoulian* reporter. "I'm a writer, that's what I also love. I have an opportunity the publishers at McGraw-Hill gave me and I have to honor that, otherwise I'll have two big holes."



"Almost There" by Joe Abbrescia adorned the cover of the 2005 Russell Auction catalog and invitation.

Don Collins, who returns to the organization he helped found 34 years ago – the Missoula Children's Theatre – as its senior development officer. Collins plans to divide his time between Missoula and Seattle, where he moved in the 1970s to pursue a singing career. For the past 30 years, he's appeared on stages throughout the U.S. and Canada, including a stint with the Seattle Opera as its resident baritone. His ongoing work includes movie soundtracks and stage productions. His new duties at MCT focus on seeking long-term financial support for the theater, which provides instruction for thousands of children in the United States and abroad through its touring programs. Collins "carries with him the ultimate credential: He's a co-founder," says executive director (and the other co-founder) Jim Caron. "He walks in with this vested interest and obvious investment."



Don Collins

Wendy S. Nicolai, who recently joined the staff of the Archie Bray Foundation in Helena as the organization's director of development. Prior to taking the position at the Bray, the Billings native served as director of annual giving at St. Peter's Hospital Foundation in Helena, managing special events and fundraisers, overseeing the annual giving program, and serving on the hospital's leadership team. Nicolai's involvement in the Helena community includes serving on the executive board of Career Training Institute and the board of Women's Leadership Network. "Wendy brings a wealth of expertise and new energy, and I'm thrilled to have her on board," says Josh DeWeese, the Bray's resident director.



Wendy Nicolai

Kim DeLong, the new executive artistic director of Artists Group, Inc. (Montana Shakespeare Company) – the troupe he co-founded in 1997. DeLong has spent 16 years as theatre director at Carroll College. He'll "graduate" from that post at the end of this term to devote his attention full-time to the nonprofit professional theatre company, which stages full-length productions of Shakespeare's work each summer in Helena. This year's offerings are "The Comedy of Errors" and "King Lear." DeLong is a fourth generation Montanan who earned his MFA in acting from Cornell University; he was recently appointed to the artistic committee of the Shakespeare Theatre Association of America.

CONDOLENCES TO...

The family and friends of renowned Kalispell painter **Joe Abbrescia**. The artist died of cancer Feb. 17 at age 68. Abbrescia grew up in Chicago, studied at the American Academy of Art and ran an art school in Skokie, IL, with his brother for 20 years. He moved to the Flathead Valley in the 1970s and operated Abbrescia Fine Art and Pottery Studios in Kalispell with his wife, Sue, an accomplished ceramic artist. He was artist-in-residence at Glacier National Park during the summer of 1998 and his work was regularly featured in the C.M. Russell Auction of Original Western Art in Great Falls, where he won Best of Show three times and claimed People's Choice Award twice. He posthumously received the Honorary Chairman's Award at this year's auction and his painting, "Almost There," appeared on the cover of the 2005 auction catalog and invitation. "For Joe, life was art," says Kalispell artist Mark Ogle. "History will list him as one of the top painters in America."

Calendar raises funds to fight cancer

A Can of Worms, a privately owned company dedicated to finding creative ways to assist fundraising efforts for Montana nonprofits, is creating a 2006 calendar, "Big Sky Women, Our Ladies of Montana," to honor the beauty, strength and individuality of women over 40 while promoting the importance of fighting breast cancer.

The project is the brainchild of Lynne Shaara and Kathy Muskopf, and was inspired by "The Ladies of Rylstone," a small calendar produced in England to raise money for leukemia. The project was later made famous by the film "Calendar Girls."

Production of "Big Sky Women" is underway, and the calendar is scheduled to go on sale in October, in conjunction with National Breast Cancer Awareness Month. Volunteer models range in age from 43-78, and are long-time residents or native Montanans. Many are breast-cancer survivors.

All proceeds from calendar sales will be donated to Montana organizations which support early detection programs or to women who are battling breast cancer. For more information, call Lynne Shaara at 406-546-4045 or e-mail lshaara@earthlink.net.

ART MARKETING WORKSHOP

Learn how artists really sell their work

By Al Jones
Business Resources Division,
Montana Department of Commerce

Perhaps the greatest challenge for any artist is finding a way to make a living doing what they love and what challenges them, instead of fitting it around the time available after their "day-job." Art history is replete with enormously talented artists who starved or barely got by, operating on the painfully naïve hope that good work will draw its own patrons.

The answer is complex and unique to each artist and art buyer. To that end, a carefully selected mix of Montana artists who've found ways to keep a roof over their heads as full-time artists will share what they've learned along the way at an all-day workshop, Saturday, May 7, at the MSU College of Technology in Billings. This is the third annual artists' marketing workshop; the first two, held in Bozeman and Livingston, each sold out.

The daylong gathering offers a unique chance to hear of the many paths tested, abandoned, blended, or blazed by the following artists: Charles Fritz, Kevin Red Star, Rocky Hawkins, Tim Shinabarger, Sue Tirrell, Merv Coleman, Carol Hagan, Greg Jahn, Nancy Halter, Brian Ashmore, Leo Olson and Sue Hammersmark.

Art marketers Deborah Kline, Merida Red Star Miller, Pat Hagan, Vicki Van Buskirk, Mark Browning, Elizabeth Guheen, Robert Knight and

Al Jones will talk about what works in various venues. Veteran and sophisticated collectors Carol and John Green will provide an intriguing look at how serious patrons decide to buy.

The presenters are an accomplished group, who've carved out their careers over 10 to 40 years and sold their art far beyond their local communities. Speaker's bios are available on the website at: www.beartooth.org/art-workshop/index.html, along with a detailed agenda.

Mediums represented during the workshop include painting, sculpture, ceramics, photography, illustration, graphic design and graphic novels. Selling through galleries (including co-operative or artist-owned), museums, artists' representatives and catalogs, online, and at festivals and markets will be discussed with all the warts, misadventures, and surprising lessons learned from both sides.

Registration is \$50 for the day, if completed before April 29, and \$100 thereafter. Sessions

run 8:30 a.m.-6 p.m. in the second-floor conference room at Montana State University-Billings College of Technology, located on Central Avenue.

Organizers and sponsors include MSU Extension Service, Yellowstone Art Museum, Billings Art Association, Carbon County Arts Guild, Custer County Art and

Heritage Center, Beartooth Resource Conservation and Development Area, Montana Department of Commerce Business Resources Division, Montana Arts Council

and Montana State University-Billings.

To register, visit www.beartooth.org/artworkshop/index.html or call Yellowstone County Extension Office at 406-256-2828.

A mix of Montana artists who've found ways to keep a roof over their heads as full-time artists will share what they've learned along the way at an all-day workshop, Saturday, May 7, at the MSU College of Technology in Billings.

PERCENT FOR ART

Art sought for MSU-Northern's Applied Technology Center

The Montana Arts Council Percent for Art Program and Montana State University-Northern invite professional Montana artists to send slides or digital images of finished artwork that focuses on the theme of technology. The artwork will be installed in the lobby of the new Applied Technology Center on the Havre campus. Up to \$16,000 may be spent on this project.

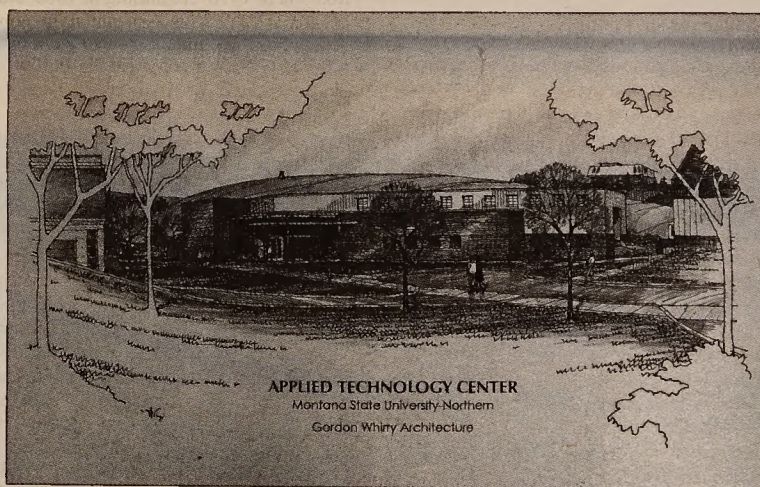
The Applied Technology Center consists of a large industrial laboratory, chassis and engine dynamometer testing rooms, research-and-design prototype rooms, a fluid hydraulic laboratory, an automotive electronics laboratory and a large 100-seat auditorium for group lectures and presentations. Lab exercises for students in agricultural mechanics technology, diesel and automotive technology will take place in the facility and will utilize large equipment as well as small components and trainers and computer data analysis.

Applied research conducted by faculty, students and others will also be a function of the facility. The building will also be used from time to time for industry-sponsored training in the above technologies.

This building must accommodate the movement of automobiles and other heavy equipment. The lobby is an open, contemporary space where up to 100 students will pass through and gather during class changes.

The theme of the artwork should reflect technology: its past, present, and future. The committee is looking for art of the highest quality that suggests the ever-changing aspects of technology.

The committee will consider all mediums that express the art and science of technology, and will be open to both contemporary and tradition-



Artist rendering of the new MSU-Northern Applied Technology Center, courtesy of Gordon Whirry Architects.

al styles. The committee would like to encourage artistic freedom, creativity and innovation in each artist-applicant's proposal while expressing the school's mission of education, technology, business and building partnerships.

The site for the artwork is an interior wall located just beyond a high ceiling clerestory, which will provide natural illumination to the piece. Artificial lights, including a track lighting system, will also illuminate the site.

The wall is 21-feet high by 25-feet wide. A 3-by-3-foot space in front of the wall may also be considered as an adjacent or adjoining site for artwork.

The displayed work must adhere to Americans with Disabilities Act regulation 4.4. This includes, but is not limited to, the following guideline: exhibits displayed above 27 inches or below 80 inches from the floor must not protrude more than four inches from the wall or they can be hazardous to a person with low vision, or who is blind.

In this location, it may not be practical to install a barrier to accommodate deeper artworks. Pedestals will have a 36-inch maximum allow-

able height from the floor.

Finish materials are as follows: exterior and interior brick in terracotta and taupe colors; taupe, gray, and earth colors for the flooring; terracotta, white, and gray accents throughout the building. Visit the Montana Arts Council website, www.art.state.mt.us/artists/artists_percent.asp, for further details, and images of the site.

MSU-Northern and the Montana Arts Council reserve the right to consider all applications, and they also may use all or part of the \$16,000 budget for one or more pieces, their signage and display, or may

reject all applications. Final approval will be made by the Montana Arts Council at its November 2005 meeting after reviewing the recommendations of the Percent-for-Art committee members.

Application:

Please see MAC's website for the application form, www.art.state.mt.us/artists/artists_percent.asp, or contact the arts council at khurtle@mt.gov or 406-444-6639 for questions.

The council will also mail, e-mail or fax applications to anyone interested in the project.

Deadline: June 30, 2005.

ALL APPLICATION MATERIALS must be received by 5 p.m. This is not a post-mark deadline. All applications must be received on the proper form and electronic applications will not be accepted.

Craft Relief Fund helps in an emergency

The Craft Emergency Relief Fund (CERF) is a nonprofit, tax-exempt organization which provides immediate support to professional craftspeople facing career-threatening emergencies such as fire, theft, illness and natural disaster.

CERF programs include interest-free loans with flexible pay-back dates, discounts on materials and equipment from craft-suppliers, and special loan funds available for craftspeople facing emergencies such as HIV/AIDS, cancer, natural disasters and heart ailments.

Created in 1985, CERF is the only organization of its kind in the United States. It offers professional craftspeople the resources they need to get back on their feet and back to work after a career-threatening crisis.

Tax deductible donations help maintain the loan fund. For details, write to the Craft Emergency Relief, P.O. Box 838, Montpelier, VT 05601; call 802-229-2306; e-mail info@craftemergency.org; or visit the website, www.craftemergency.org.

About Books

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Montana artists sought for VCCA residency

The LEAW Foundation and the Virginia Center for the Creative Arts (VCCA) have teamed up to provide an opportunity for Montana artists. The VCCA will be accepting applications from writers, visual artists and composers who would like to spend four weeks in residence at this working retreat at the foot of the Blue Ridge Mountains in Virginia. Two artists will be selected.

While in residence, the artists will be provided with a private studio, a private bedroom in a separate residence building and all meals. The purpose of the residency is to allow full concentration on one's creative work.

The VCCA accommodates 22 artists at a time from throughout the United States and many foreign countries. For application materials, visit www.vcca.com or call 434-946-7236.

An Air That Kills How the Asbestos Poisoning of Libby, Montana, Uncovered a National Scandal

By Andrew Schneider and David McCumber
Published October 2004 by Penguin Group,
New York, NY

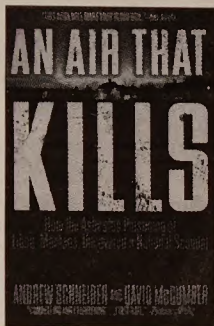
\$15 softcover

A pair of first-rate journalists explores the underbelly of corruption that poisoned Libby in a tragedy deadlier than Love Canal.

Schneider, a two-time Pulitzer Prize-winning journalist who works for the St. Louis Post-Dispatch, specializes in investigating issues of public health and safety. McCumber, currently managing editor of the *Seattle Post-Intelligencer* and a Pulitzer nominee, has long ties to Montana.

Together, they eloquently describe how W.R. Grace – and the Zonolite Company before it – hid the risks of its mining business for more than 60 years, while toxic dust contaminated the small community in northwestern Montana. They also chronicle how people began to fight back and demand help from a government that had ignored their plight.

"It is the stuff of opera, a tragic tale of greed, betrayal and corruption finally revealed – if not entirely righted – by courage and perseverance," writes the *Washington Post*. "Compelling and frightening ... first rate," lauds *Publishers Weekly*.



An Autobiography of Auditor

Published 2004 by The Auditor Foundation,
Butte, MT

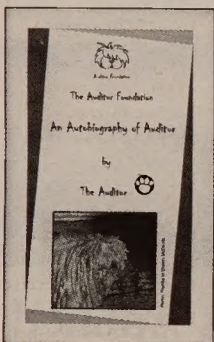
\$9.95 softcover

An Autobiography of Auditor (apparently channeled by a professor at Montana Tech) tells the story of a bedraggled puppy who was dropped off at the Berkeley Pit Viewing Stand in 1986, and died 17 years later in a doghouse built for him by his caretakers.

With his long tangled chords of white fur (resembling dreadlocks), the orphan looked like a Puli, or European guard dog. Miners befriended the animal, built him a doghouse, fed and watered him.

The Auditor's tale includes a little Butte history as it describes the canine's life at the edge of the infamous pit. Although he had several adoption offers, The Auditor preferred his digs at the copper mine.

Proceeds from book sales will be used to create a series of life-size bronze sculptures, each by a different artist, and each commemorating different aspects of the Auditor's life and breed, while promoting environmental awareness. To order a copy, visit www.mtech.edu/ee/holly/ or write to the Auditor Foundation, PO Box 3377, Butte, MT 59702.



Rivers of Shadow, Rivers of Sun A Fly-Fisher's European Journal

By Norm Zeigler

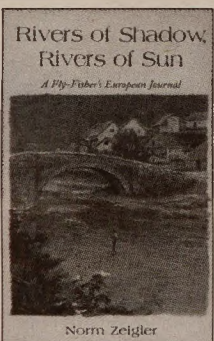
Published July 2004 by Countrysport Press,
Camden, ME

\$22.95 hardcover

Author Norm Zeigler, who divides his time between Dillon, MT, and Sanibel Island, FL, is an expert fly fisherman and fly-tier. His passion for the sport is abundantly apparent in this book about Europe's finest fly fishing.

In a collection of stories, Zeigler blends personal experience with his ongoing pursuit of trout and grayling in rivers made famous by the fly-fishing elite to more obscure waters in remote regions. His travels are set against the backdrop of a continent in turmoil, as the Iron Curtain falls and eastern European countries seek their own identities.

Renowned angling artist Michael Simon illustrates the book with graphite pencil drawings.



Historic Homes of Bozeman

Photography by Thomas Lee, essays
by B. Derek Strahn

Published 2004 by Bozeman Daily
Chronicle, Bozeman, MT

\$40 hardcover

Bozeman boasts an uncommon collection of beautiful, century-old houses. *Historic Homes of Bozeman* celebrates these stunning abodes in words and lavish, color photographs.

B. Derek Strahn, who describes each of the 25 houses featured in the book, spent nine years as the city's historic preservation officer. He currently teaches social studies at Bozeman High School, and works as a historical preservation consultant, folk and blues musician and freelance historian.

Strahn notes that the community has nearly 700 sites on the National Register of Historic Places, and nine designated historic districts with more than 40 individually listed landmarks. Historic photographs and drawings accompany contemporary exterior and interior photos of the homes, taken by Thomas Lee, who has been photographing architecture in the Bozeman area since 2001.

The resulting book is a lovely tribute to the community and its commitment to strengthening "the cultural, social and economic fabric of our community" through historic preservation.



The Montana Frontier One Woman's West

By Joyce Litz

Published 2004 by the University of New Mexico
Press, Albuquerque, NM

\$23.95 hardcover

Author Joyce Litz, who spent her first 15 years in Lewistown with her grandmother, Lillian Hazen, began sifting through a rusty old steamer trunk in the 1970s, filled with manuscripts, scrapbooks, diaries and photos. As she read through the contents, she discovered a grandmother she had never known – an accomplished writer and political progressive who weathered the Great Depression and a disappointing marriage with fortitude, while describing her family, era and area in great detail.

Hazen had been a freelance writer in New York City before moving to Montana with her husband in 1899. She continued to chronicle her life in a mining camp and a cattle and wheat ranch in central Montana, and several of her stories were eventually published by Scribners.

Hazen was unflinching in her reportage, discussing birth control, child rearing, gambling, prostitution, education and health care. "This biography goes beyond an individual woman's life to capture key moments in American history," writes historian Dee Garceau. "This is an engaging read."



10 Minutes to Showtime

By Tricia Goyer, illustrated by Maryn Roos

Published October 2004 by Tommy Nelson,
Nashville, TN

\$14.99 hardcover

Tricia Goyer, who lives in northwest Montana, describes the birth of Christ from an angel's perspective in her new tale.

Most of the story takes place backstage, as the countdown begins to the birth of Jesus. Angels straighten halos, repair harps, sneak a peek through the curtain, adjust the lights, and rehearse their heavenly songs. Finally, the curtain lifts on a sleepy Bethlehem, where shepherds guard their flocks, and a newborn baby graces a manger. Angels of all ages, races and sizes are portrayed by illustrator Mary Roos of Salt Lake City.

Goyer has written two historical novels and a memoir about being a teenage mother; she has also authored hundreds of articles and Bible Study notes.



Wildflowers of Montana

By Donald Anthony Schiemann

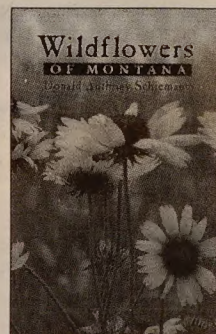
Published 2005 by Mountain Press Publishing,
Missoula, MT

\$22 softcover

Just in time for spring, this new user-friendly field guide by microbiologist Donald Schiemann offers detailed descriptions and 460 color photographs of the flowers that dapple Montana's plains, forests and mountains.

Plants are conveniently arranged by common family name, with a special section on flowering shrubs. Descriptive narratives provide identifying features and give the plant's range across the state. At the same time, Schiemann has noted the location and month of each photo, so wildflower enthusiasts may visit the author's favorite sites during blooming seasons. Thumbnail photos, arranged according to flower shape and color, help readers locate wildflowers in the book.

The author, a retired professor of microbiology and public health at Montana State University, has had a lifelong interest in biology, natural history and outdoor photography – enthusiasms which are all reflected in this handy and attractive compendium.



Still Speaking Ill of the Dead More Jerks in Montana History

Edited by Jon Axline and Jodie Foley

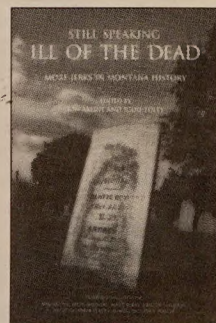
Published 2005 by Globe Pequot Press,
Gulfport, CT

\$14.95 softcover

Seven historians reveal the unseemly side of Montana history in this collection – a sequel to *Speaking Ill of the Dead*, edited by David Walter, and inspired by recurring (and ever-popular) sessions by the same title at the annual Montana History Conference.

Authors expose the immoral, cowardly, selfish – and sometimes, simply evil – exploits of several well-known characters from the annals of Montana history, including Lewis and Clark's infamous guide, Toussaint Charbonneau; alleged cannibals and otherwise disreputable frontiersmen Boone Helm and Liver-Eatin' Johnston; executioner, vigilante and "pint-sized bully" John X. Beidler; and a few "truly rotten females," including Vera Prosser, Edith Colby and Bessie Smith. They also profile the nefarious Montana Council of Defense, and explore some "looney laws" crafted by the state legislature.

In addition to the editors, authors include Ellen Baumler, Kristin L. Gallas, Angie Gifford, Lyndel Meikle and Dave Walter. Their efforts expose, for posterity, a cast of colorful characters who "left the world a better place ... not through their selfless actions, but rather because they left!"



About Books

Born Wild in Glacier National Park

Photography and text by Donald M. Jones

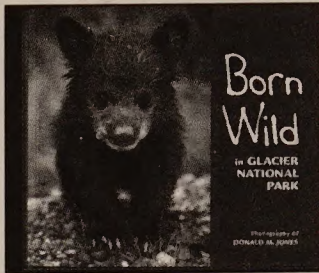
Published January 2005 by Farcountry Press, Helena, MT
\$9.95 softcover

With crisp, engaging photographs, Donald Jones captures the wonder and playfulness of baby wild things in this charming collection.

In his introduction, Jones explains that all photos of junior park residents were shot in the wild and from a respectful distance (usually with the mother nearby). Most were captured in spring, when the park's wild denizens begin to emerge with youngsters at their sides.

In these candid shots, a young great-horned owl stretches its wings, and loon chicks board their mothers' backs for a cruise around the lake. A pair of fox kits roughhouses and a bear cubs cling to tree snags; a bighorn lamb naps on a rocky precipice and an otter family frolics on the edge of an icy pool.

Jones, who lives in Troy, has spent nearly two decades photographing wild animals from the Florida Everglades to the Arctic. *Born Wild* is his third book with Farcountry Press.



Flight of the Fisherbird

By Nora Martin

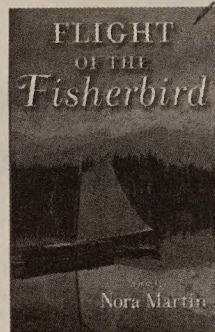
Published June 2004 by Bloomsbury USA Children's Books, New York, NY
\$16.95 hardcover

Montana author Nora Martin's fourth novel takes place in the San Juan Islands, where 13-year-old Clementine Nesbitt can deftly handle her dory, the Fisherbird, but is tongue-tied around people her own age.

Catching crab in a dense fog, she sees two boats nearby. Suddenly, confusing shouts ring out and something heavy splashes into the water. Clementine rescues a Chinese man who has been thrown overboard from a ship, and her young life is engulfed by a mystery with a dangerous undertow that could involve her favorite uncle.

The history and beauty of the San Juan Islands in the late 1800s come to life in this graceful story about a resourceful teenager who learns difficult lessons about the meaning of family.

Martin is a librarian at Gallatin Gateway School and teaches literature and library science at Montana State University in Bozeman. Her novel, *A Perfect Snow*, won the 2003 Pacific Northwest Booksellers Association Children's Book Award.



With Words A Collaborative Poetry Book Supporting the Butte Art Community

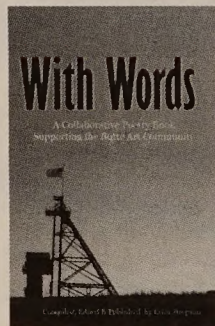
Compiled, edited and published 2005 by Erica Simpson
\$10 softcover

Montana Tech student Erica Simpson developed the collection of poetry, *With Words*, as a class project. She'll graduate this summer, and is currently a full-time graphic designer at a Butte print shop and recently opened her own gallery.

Simpson solicited poems from 28 writers and designed and published the book herself. Only 500 copies were produced, and proceeds go to the Butte Silver Bow Art Foundation, which runs both the Arts Chateau and the Butte Silver Bow Arts Center.

"I'm a big fan of the foundation's work and wanted to give back to the community that has been so generous and kind to me," says Simpson. "Being an artist myself, I couldn't think of a better cause."

Copies of *With Words* are available at the arts center or by calling Simpson at 406-490-1311.



Charlie, Nancy and Cascade

By Gene Dwyer

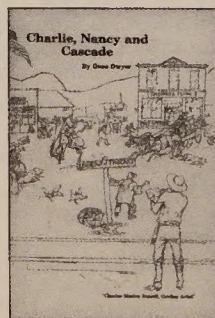
Published by Gene Dwyer, Cascade, MT
\$14 softcover

Charles Marion Russell arrived in Montana Territory in 1880, and settled in Cascade nine years later with his bride, Nancy. Gene Dwyer, a longtime fan of Russell's artwork, chronicles the artist's connections with the small community in this collection of previously written works.

According to the author, historians have neglected Russell's time in Cascade (1889-1897). "The importance of this village looms large. It is where his career as full-time artist got its first boost; where he met and married Nancy; where the house they were married in, and the little shack they spent the first year of their married life in, are still standing."

The book includes excerpts from several sources, including Russell biographer Dan Conway, and *Mountains and Meadows*, a history of the area. It also features many early photos, plus sketches and paintings by the cowboy artist.

Dwyer, who grew up in Great Falls and owns a small gallery in Cascade, is currently working to restore Russell's "Honeymoon Cottage" – the couple's first home. For copies of the book, call 406-468-2817.



Listening to Stones

By Janet S. Meury and Sheila Ruble

Published 2004 by Pronghorn Press, Greybull, WY
\$19.95 softcover

Two poets, with divergent lives and a shared love of language, fill the first book in Pronghorn Press's "Women and Words" series with reflections on family, experiences and the natural world.

Janet Meury describes herself as "fascinated by the forms and sounds of poetry ... as far back as I can remember." The native of Colorado manages the Powell Branch Library in Powell, WY. Her poems have appeared in several magazines and anthologies.

Sheila Ruble also grew up in Colorado, and moved to Montana in 1972. She writes and reads poetry, teaches dressage and dog obedience and is an avid amateur photographer. Her work has appeared in three anthologies and she's participated in the Billings Writers Voice "Poets on the Prairie" program. "Even as a small child, I loved words: their sounds, meanings and origins," she says.

The poets' savoring of language and landscape fills this collection, like this: "It happens this way, whenever/ we talk – words bloom, thoughts pool,/ tiny gold dragonflies/ visit us separately" (from "Conversing" by Janet Meury).



'Til the Cows Come Home

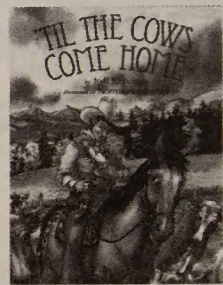
By Jodi Icenogge, illustrated by Normand Chartier
Published March 2004 by Boyds Mills Press, Honesdale, PA

\$15.95 hardcover

Jodi Icenogge, who lives in Robertson, grew up on the prairies of eastern Montana. Her familiarity with and affection for ranch life permeates this tale of a resourceful cowboy who makes a piece of leather last a very long time.

Her endearing story, adapted from a traditional Jewish folk tale, find new life on a cattle ranch, where a young cowboy receives a piece of leather that's "smooth of silk, yet tough as a tornado." First, he turns the leather into chaps and says, "I'll wear these 'til the cows come home." But the chaps wear out; and page by page, the cowboy reworks smaller and smaller pieces of leather into a vest, gloves, a hatband and, finally, a button on his jeans.

Colorful depictions of ranch life by Connecticut artist Normand Chartier illustrate the story.



Equal Play Stories of Women Who Dare

By Peggy O'Neill

Published 2004 by Globe Pequot Press, Guilford, CT

\$10.95 softcover

Helena author Peggy O'Neill knows an adventurous woman when she meets one. A freelance writer and outdoor editor for the Independent Record, O'Neill is equally at home fly fishing, back packing, mountain biking and backcountry skiing. Her self-described "affinity" for the outdoors led her to celebrate the lives of nine women who are passionate about their outdoor pursuits.

In her first book, O'Neill profiles a fly fishing guide and instructor, world-class mountain bike racer, sea kayaker, professional ski instructor, champion telemark skier, ice climber and climbing guide, septuagenarian big-game hunter, taxidermist and wildlife artist, and an author and river guide. Photographs accompany very entertaining interviews with these gutsy, accomplished women.

Missoula big-game hunter and retired professor of physical education, Mavis Lorenz, rides a mountain bike laden with 20 pounds of gear through the foothills of the Sapphire Mountains, looking for elk sign. "I really don't give a damn what other people think," she tells the reporter (who's hard-pressed to keep up with her 76-year-old companion).

If there's a single strand that unites these stories, it might be that courage and a thirst for adventure aren't male-only qualities. Or, as Helena hunter, taxidermist and wildlife artist Jody Welch advises, "Don't let the boys have all the fun."



Where the Hardwood Draws A Montana Mystery

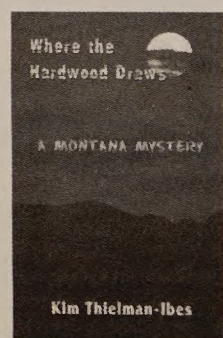
By Kim Thielman-Ibes

Published 2004 by JoNa Books, Bedford, IN
\$13.95 softcover

Alcoholic Joe Washington returns to Cutbank Creek 50 years after his brother, Danny, died there and Joe was blamed for his death. He was summoned by his old friend Albert Hoxlie: "You have to come to Cutbank Creek," Albert tells him over the phone. "I've got to talk to you about Danny's death, you have to know what really happened."

But when Joe returns to his hometown, Hoxlie is dead. And within hours of his return, he's been shot and left to die in the same hardwood draw by the river where his brother's body was found a half century ago.

This is the first book by Bozeman author Thielman-Ibes, who grew up in north-central Montana.

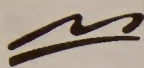


7

Christopher Reeve narrates new film

"American Values: American Wilderness," a new High Plains film made in association with the Arthur Carhart National Wilderness Training Center, documents the deeply personal love of wild places held by a broad variety of Americans. The late film star Christopher Reeve narrates the new release.

For details, call the Missoula production company at 406-728-0753 or e-mail yak@highplainsfilms.org. More information and a short trailer from the movie are available on-line at www.highplainsfilms.org/fp_american.html.



About Music

8

Colony debuts new works for stage and screen

Writers for stage and screen converge at The University of Montana June 4-11 for the 10th annual Missoula Colony.

Greg Johnson, artistic director of the Montana Repertory Theatre and colony co-founder, coordinates this year's event with Roger Hedden, the Rep's playwright-in-residence. Writers James McLure, Ron Fitzgerald and others will join local participants in reading new material for the American stage and cinema.

According to Johnson, the aim of this year's event is two-fold: "On one hand we'll be looking back and celebrating all we have accomplished, on the other we will be looking to the future with sessions planned on examining what to do next and how best to support writers."

For details, call 406-243-5288.

Eliot Strommen: *Comin' Home*

Produced, mixed and mastered in 2004 by Eliot Strommen and Jay Cummins; engineered by Jay Cummins at Right Track Studios, Fort Peck Reservation, with additional recording at the Loghouse in Vandalia, MT



What happens to a dream deferred? Sometimes it dries up and blows away, like tumbleweeds on the prairie. Occasionally, with enough sun and rain, it can sprout again and blossom.

That's what has happened when Eliot Strommen's dream of writing and performing music with his brother Del was cut short after two albums and a stint in Nashville. After the Strommen Brothers' record label folded, they returned to ranching in Montana. Then Del was tragically killed in an accident on the family farm in Vandalia, on the far eastern edge of Montana.

The music stopped for a decade, with Eliot singing only at the occasional wedding or funeral. Eventually, he dug out some old lyrics and began working on music again. A collaboration with his friend Jay Cummins led to an album full of songs that he could probably shop around Nashville.

Even though Vandalia is far away from that country music Mecca, it's generating some great music. Strommen deftly handles the keyboards and lead vocals, Cummins plays guitars and bass, and they both program drums and more (it's amazing how well a keyboard can emulate a banjo). Ed LaFond adds some steel guitar, Jim Ed Hodges plays fiddle, and Robyn Albus and Roberta Christopher-son sing harmonies.

To purchase a copy, e-mail Strommen at milkrivermusic@nemontel.net or call 406-367-5213.

— Scott Prinzing

Amy Martin: *Deliverance*

Produced in 2004 by Amy Martin and Michael Blessing; recorded by Richard H. Kuschel at The Recording Center, Missoula; mixed and mastered by Michael Blessing



Although not necessarily a concept album, *Deliverance* — like each of Amy Martin's four studio albums — holds together both lyrically and stylistically enough to qualify as one. This time, she writes songs about sin, redemption and damnation, all with an alternative-country-tinged sound that should expand her loyal fan base.

The Missoula singer/songwriter is often called a political folksinger, but she has a lot to say about the politics of relationships as well. She's not afraid to sing about desire in "Man," or to sing of leaving one in "Deliverance," or of being justly avenged in "Amazon."

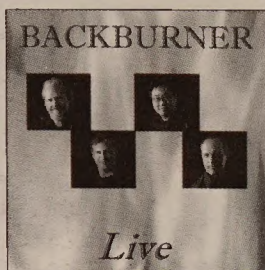
This fifth album sounds as though she's been listening to a bit of Americana and roots music lately. The musical support from Mason Tuttle (guitar/mandolin/bass) and Michael Blessing (drums/percussion) fills out the sound while leaving lots of room for the songs to breathe (they also formed the nucleus of her band on 2003's recording *Live in Missoula*). Jennifer Slayden (cello) and Ellie Nuno (fiddle) contribute to a few tracks as well.

Deliverance is available in Missoula at Rockin' Rudy's and the Jeannette Rankin Peace Center. Individual songs and artwork from all her albums may be downloaded at www.amymartin.org.

— Scott Prinzing

Backburner: *Live*

Recorded live at Jazz Montana, Nov. 6, 2004, by Jerry Mullen; mastered by Gil Stober at Peak Recording and Sound, Bozeman, MT



Bozeman jazz

quartet Backburner has released its third album in less than two years and is already working on another. Of course, it helps to have high-caliber musicians who can get it right in one take.

Recorded live during Bozeman's Jazz Montana festival last fall, the CD works its way through a mix of originals and covers before ending with a high-energy rendition of "Take the 'A' Train" — the band's usual set-closer.

Backburner leader and pianist Eric Funk is an accomplished composer and Governor's Arts Award recipient who teaches at Montana State University. Funk has had four CDs of his classical compositions recorded in Europe. Sax player Alan Fauque is a private music instructor; bassist Eddie Tsuru and drummer Mike Gillan also perform in Andrew Gromiller's Organic Trio.

Backburner's 2003 debut was a Christmas album that coincided with the Montana PBS Christmas special, "A Jazz Peace."

This time around, the majority of the material is original, with Fauque and Funk each contributing two compositions. Tsuru's "Lemon on the Half Shell" first appeared on last year's Backburner release, *It Might As Well Be Spring*. Funk's titles include some playful puns (a bebop number titled "Fly Swatter" — think 'hee'-bop).

For details on the live album, e-mail ericfunkcomposer@hotmail.com.

— Scott Prinzing

Jeni Fleming Acoustic Trio: *Once Around the Sun*

Produced and recorded by the Jeni Fleming Trio, July 2004 at Big Sky, MT; mixed and mastered by Rob Tew in Nashville, TN



Jeni Fleming, dressed in a cappuccino colored gown, cocks her head at the microphone. And like a meadowlark, her songs emerge as natural as breath, as confident as daybreak.

Whether she's singing a Beatles' love song, Billy Strayhorn's "Lush Life," or one of her husband's compositions, music is clearly her native tongue.

The Bozeman-based jazz vocalist, who performs with her husband, Jake Fleming, and bassist Chad Langford, celebrated the release of the trio's third recording, *Once Around the Sun*, in December at a concert that drew 500 fans to the Emerson Center.

The trio — all graduates of MSU — has performed together for three years. Jake, who plays guitar and saxophone, is minister of music and outreach at MSU's Center for Campus Ministry. He's received several awards for saxophone playing and is a conductor of the Bozeman Municipal Band. Bassist Chad Langford played with the folk-rock ensemble Sixth Sense, studied with Czech-American composer Tomas Svoboda, and has had two original works premiered by ensembles in Portland, Ore.

Jeni, who earned a degree in classical piano at MSU, teaches both piano and voice. The new CD includes jazz and pop standards (including "Send in the Clowns" and "In My Life") and five originals written by her husband, including the title track, *Once Around the Sun*.

For details, visit www.jenifleming.com.

— Kristi Niemeyer

Eden

Atwood and The Last Best Band: *In Friendship... From Our Home to Yours*



Recorded live Jan. 30, 2005, during a concert at Chateau High School, Chateau, MT

Eden Atwood's new CD has all the punch and panache of her previous recordings, but with a few new twists: the Chateau Children's Choir chimes in on a song they co-wrote, "What is Home," and three others; and proceeds from the project go to tsunami relief in southeast Asia.

During a weeklong residency, Atwood and Bozeman guitarist Craig Hall helped sixth graders write the song, "What Is Home," and perform it during a concert on Jan. 30, backed by Atwood's The Last Best Band.

That song and the recording were Atwood's way of helping children grasp the disaster that swept through the Indian Ocean region.

Forty children's voices harmonize with Atwood on "You've Got a Friend"; sing their own paean to what makes a home; deliver the chorus (with feeling!) on "My Friend"; and offer a rousing rendition of "This Little Light of Mine." The Last Best Band — Bob Nell on piano, Brad Edwards on drums, Mike Freemole on bass and Craig Hall on guitar — offers a polished backdrop to the performance.

Only 500 copies of the recording were made. Copies of *In Friendship* are available in Missoula at Rockin' Rudy's or from the Chateau Performing Arts League (call 406-466-2324).

— Kristi Niemeyer

Open Range: *"Swingtime in the Rockies"*

Produced and recorded in 2004 by Ric Steinke and Linda Hausler at the "A-Frame Studio," Livingston, MT



Open Range — the duo of Ric Steinke and Linda Hausler — saddles up with the four-piece Swing Stampede Band on their latest release, "Swingtime in the Rockies."

Ric and Linda blend their tight vocal harmonies and top-notch instrumentation in old western standards, 1940s' swing tunes and their original songs, patterned after western classics.

They get their musical inspiration from the wide-open spaces of Montana, where they live near Livingston. They perform in whichever combo best fits the occasion — as a duo, a trio, or the six-piece combo, Open Range and the Swing Stampede. Other members of the western swing band include Dean Anderson on keyboards and accordion, Don "Obie" Oberquell on upright bass, Don Scott on drums and national fiddle champion Nancy Padilla.

Every song sounds like a classic western swing song from a bygone era, and the overall sound is the best yet from the talented duo.

There will be plenty of opportunities to catch them this summer. Every Monday and Tuesday, June 20-Aug. 30, Steinke performs solo at the Roosevelt Cookout in Yellowstone National Park; and each Wednesday, June 15-Aug. 31, Open Range performs at the 63 Ranch, south of Livingston.

To check on tour dates and order CDs, visit www.openrangeband.com.

— Scott Prinzing

About Music

Annie McCarvel: *Reach Out*

Recorded in 2004 at Peak Recording and Sound in Bozeman

When 2004 Carroll College graduate and

singer/songwriter Annie McCarvel released her debut CD, *Reach Out*, she decided to give half of the proceeds away. Her CD release show – a sold-out performance at Helena's Myrna Loy Center – raised \$2000 for Big Brothers/Big Sisters.

Accompanying herself on piano, McCarvel celebrates her faith with original songs of love and devotion. "Little Kite," a song about childlike faith, features a vocal by her young sister, Marcie.

McCarvel started playing piano as a child, and began giving lessons to younger students when she was in the eighth grade. She wrote her first song as a freshman at Carroll ("Can't Fool You"), and by her senior year, she had decided to pursue a songwriting career.

After producing a three-song demo and visiting Nashville, she decided to release her own CD, with help from Gil Stober at Peak Recording and Sound in Bozeman.

Reach Out is available at several locations in Helena, at Rockin' Rudy's in Missoula, or by e-mailing annie_mccarvel@yahoo.com.

— Scott Prinzing



Joan Zen: *Intramission*

Produced in 2004 by Jason Hicks at the Launch Pad and Barking Spider Studios, Hamilton, MT, and on location in California

The debut CD from popular Bitterroot Valley rockers Joan Zen, who have been regaling audiences for two years with their high-energy live show, is an eclectic amalgam of original tunes. Joan Zen is comprised of vocalist and guitarist Deborah Hicks, her drummer husband, Jason, and longtime stalwart of the western Montana music scene, bassist Don Maus.

Relocating from San Diego must agree with Hicks, Joan Zen's principal songwriter. All the tunes demonstrate versatility in both style and mood, and production values abound. The band slips from funk to rock to plaintive balladry with ease here. Passionate lyrics stand out above well-designed arrangements.

For example, soak up the soft rock, almost conversational "Casually Acquainted," then jump to the jazzy, quirky "Don't Call Me Friend." Slip from the country flavor of "Just What the World Needs" to the pretty, sax-imbued political anthem, "Watch Us Fall."

Or, how about the music-box tinkle at the beginning of a song about self-medication, "Over the Counter"? There's a soft waltz with unusual chord changes and vocal stylings and overlays that sound vaguely Eastern European. All the while, the lyrics cover the gamut from relationships with family, lovers and friends, to war, addiction and self-pity.

Making an album of songs that don't all sound the same is quite a feat. When that album also makes you want to dance, it's even more of an accomplishment.

Visit the group at www.joanzen.com.

— Mariss McTucker



Lee Zimmerman: *Parallel Cats*

Recorded and produced in 2004 by Lee Zimmerman and Lars-Erik Pointer at Cougar Canyon Studio, Woods Bay, MT

The unfurry felines on Lee Zimmerman's *Parallel Cats* are the artist's voice and that of his cello, together crafting sounds that tickle one's ear. The Hot Springs musician's knowledge of musical styles shines on this, his debut effort.

Zimmerman sings in an emotional baritone reminiscent of Harry Chapin, interlacing vocals with fine instrumental work. He lets the cello star, however, introducing each piece with fluid, pleasing flourishes, sometimes surprising in their percussive nature.

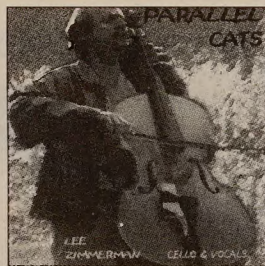
While utilizing others' songwriting as well as his own, he skillfully mixes styles. The listener's ears are taken on a musical journey, off to Vienna ("Marrach Rong"), then to the islands to hear a sort of calypso quartet ("Many Ways"), or down south for the bluesy "We Got It Right."

Zimmerman's arrangements are an inventive departure from the three-verses-and-a-chorus routine. They punctuate the back-and-forth interplay between voice and cello with a kind of call and response, a refreshing touch.

And my, how he can make that cello talk. Listen to Zimmerman's own "Gracie Lives," the lone instrumental track. This jumpy, jazzy, finger-pluckin' barnburner growls, teases, admonishes and giggles under Zimmerman's tutelage. Which shows just what a fine instrumentalist can do – make a piece of wood imitate the human voice.

Visit the cellist at www.leezimmerman.com.

— Mariss McTucker



Burke Jam: *Quiet: Open*

Produced by Burke Jam in 2004
Recorded and mixed by Dave Van at Prod 3 Studio in Missoula, MT

Quiet: Open finds Red Lodge native Burke Jam moving beyond the raw folk of his 2002 debut, *Roughneck*.

In contrast to *Roughneck*'s spare instrumentation and production, *Quiet: Open* presents a rich palate of colors and samples that owes more to modern sounds than traditional folk music.

Some tracks are heavily electronic and primarily instrumental with spoken word, while others have emotional vocals evoking Seattle grunge gods Pearl Jam – brooding and moody. And Burke Jam's unique vocal delivery leads the listener to focus on the lyrics.

His creative use of electric guitar, samples and xylophone doesn't signal that Jam has abandoned his roots, as there are still a few straight folk songs in the mix.

Jam produced the album at his current home base, Missoula, assisted by a few musician friends from the instrumental band, This Is a Process of a Still Life.

He once sang "I Wanna Be Woody Guthrie," but it looks like Burke Jam is moving forward instead of backward with this release. Samples and downloads are available at www.firelyses-sions.com.



Jim Averitt: *Sirocco*

Produced in 2005 by Randy Tico, Santa Barbara, CA

Jim Averitt's first CD, *New Day*, released in 1994, was an environmentally themed collection that raised

funds for the National Audubon Society. Featuring original Santana drummer Michael Shrieve, it hinted at the musicians who hang out with the guitarist.

Averitt has jammed with many artists of Shrieve's caliber along the way – Kenny Loggins, Dave Mason, Van Morrison and Steve Winwood, etc. – leading to his inclusion on a compilation CD to raise funds for music therapy (www.starjasmine.org). His CD, *Mostly Live*, includes vocals and a co-writing credit on one track by Jane Fonda.

How did he get Jane Fonda on there? Fans of his songs "Drivin' the Boss's Car" or "Ranch Hand Blues" may have already figured out that Averitt is an employee on Ted Turner's ranch.

His fourth CD, *Sirocco*, is arguably his best collection yet. The combination of Averitt's songwriting and world-class bassist Randy Tico's production yields a sound somewhere between James Taylor and the Little River Band. "Fine Sounding Samba" and the title track really showcase high-caliber musicianship.

The musicians backing him this time around may not be household names, but they are major players. Randy Tico has appeared as a guest artist/teacher at the Bozeman Bass Bash. Guitarist Jeff Pevar is an accomplished session player who has recorded and toured with the likes of Jackson Browne, Ray Charles, Joe Cocker, James Taylor and now, Jim Averitt. Percussionist Kevin Winard was playing drums with the Captain and Tennille at age 20.

While Averitt may rub elbows with the rich and famous, he's just a regular guy around his hometown of Bozeman. That's where you can find copies of his CDs at Cactus Records and Hastings; or visit www.jimaveritt.com.

— Scott Prinzing



BenT Bumpers: *See It Jib It*

Produced in 2004 by Ben and John Thiede; engineered, mixed and mastered by Gil Stober at Peak Recording and Sound, Bozeman, MT

Bozeman teenager Ben Thiede wrote all the tunes and plays both guitar and bass on this collection of "jib rock" instrumentals. He began playing guitar at age eight; the oldest tune on *See It Jib It* was composed at age 11; and he's now pushing 15.

BenT Bumpers also includes drummer Kingston Callahan and conga-player Adam Palagi. The trio present some straight-ahead rockers made for listening to while skateboarding, snowboarding or biking.

"Jibbing" refers to tricks or stunts attempted on skateboards, skis or snowboards. While the music reflects its blues, funk and rock influences, one can easily imagine it pumping in the headphones of jibbers across Montana – at skate parks, ski slopes, and yes, parking lots.

Thiede also has performed with Bozeman musicians like Jake Fleming of the Jeni Fleming Acoustic Trio and Eric Funk's jazz quartet Backburner. Not bad for a 14 year old!

For information on the release, e-mail johntd@mcn.net.

— Scott Prinzing



Literary journal seeking submissions

The Bozeman Daily Chronicle is publishing *Hidden Treasure*, a quarterly literary magazine.

The new publication offers a showcase for area writers, poets and artists. The theme for the next issue is "Patriotism, Fun, Family"; submission deadline is June 3 and publication date is June 25. The fall issue will focus on "School, Thanksgiving and Harvest"; deadline is Sept. 2 for the Sept. 24 issue.

Stories should be 250-750 words and relate to the general theme; poems should not exceed 750 words. Photographs, illustrations and artwork in jpeg, tiff or eps formats are welcome.

Submissions must include the writer's name, address and phone number and issue for which the article is being submitted. All published writers will receive 10 copies of the special section.

For more information, call Sylvia Sparkman at 406-582-2653; submissions may be mailed to Bozeman Daily Chronicle, Hidden Treasure, PO Box 1191, Bozeman, MT 59711.



HOMETOWN CELEBRATIONS



Hometowns honor 2005 Governor's Arts Awards recipients

As of the press deadline for this issue of *State of the Arts*, two of the four Hometown Celebrations have taken place for the 2005 Governor's Awards for the Arts. Honorees Eewokso (Ernie Pepion) and Becky Eiker were front and center at their gatherings in Browning and Helena, respectively. Photos of the Hometown Celebrations for Paul Zarzyski and Hawthorne School will appear in the next issue.

These photo tributes indicate the camaraderie and good cheer that occurs when a special group of friends and family gathers together to celebrate the essence and talent of these extraordinary artists and citizens.

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Eewokso's siblings gathered to wish him well, including (left to right) Julene Kennerly, Elouise Cobell, Karen Powell and Dale



Zita Bremner, MAC member Jackie Parsons, Elouise Cobell and Julene Kennerly helped make Ernie's Hometown Celebration a huge success.

Eewokso's Hometown Celebration

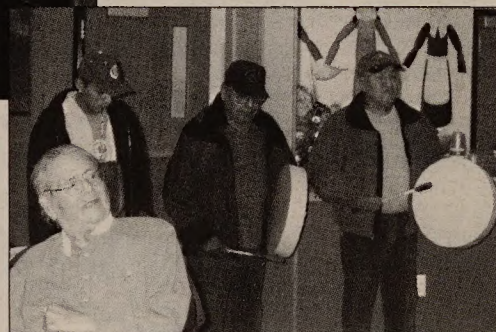
November 2004, Browning

Chairpersons: Jackie Parsons and Elouise Cobell

Sponsors: The whole town!



Renee Bremner and Janice Colburn present a blanket to Eewokso.



Drumming for Eewokso were Victor Sure Chief, Paul Old Chief and Maynard Kicking Woman.



MAC accountant Carleen Layne visits with artist Corwin Clairmont.

Becky Eiker's Hometown Celebration

March 2004, Helena

Chairperson: Montana Ambassador Toni Broadbent

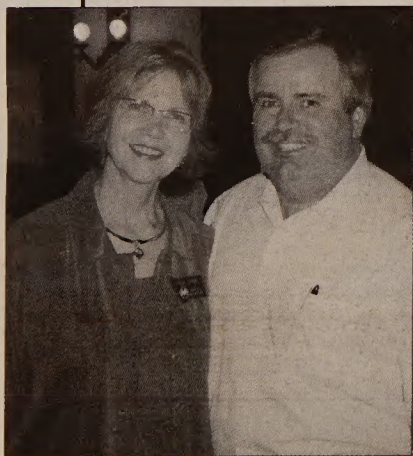
Sponsors: The Montana Club, Valley Bank, Allegra Print and Imaging, Westmont (Richard Saravalli), First Montana Title (John and Dawn Betts), Downtown Helena, Inc., Galusha Higgins and Galusha, Alan and Nancy Nicholson, Pat Seiler, Archie Bray Foundation, Trimac, Anita and Mike Varone, Lorretta Lynde and Bob Fusie, and Holter Museum of Art



Becky Eiker poses in front of a display, celebrating the artist's many accomplishments.



Among the many celebration attendees were Marcia Eidel, Montana Ambassador Toni Broadbent (event chairperson), Patty Rambo and MAC Executive Director Arlynn Fishbaugh.



Montana Ambassador Anita Varone and her husband Mike



Bill Eiker visits with former Gov. Tim Babcock (under whose administration the Montana Arts Council was founded in 1967).



Robert Morgan, a former Governor's Arts Award recipient, chats with Lee Rostad.

THE ART OF LEADERSHIP

Round two: Participants roll up their sleeves in Helena

By Cinda Holt
Leadership Institute
Program Director

March ushered in MAC's Leadership Institute's Phase II – the continuing participation program of The Art of Leadership. Headed up by Jim Copenhaver, a two-day workshop in Helena kicked-off the program for 30 participants. Five diverse arts organizations from across the state were each represented by a team of folks who "rolled up their sleeves" to plan for their organization's future stability and growth.

The organizations participating in the workshop were: Eureka's Sunburst Community Service Foundation, Dillon's Southwest Montana Arts Council, Helena's Artists Group Inc. (Montana Shakespeare Company), Basin's Montana Artists Refuge and the Great Falls Symphony Association.

The five organizations brought to the table a diverse array of challenges and goals. For two days the teams focused on and customized their first steps to lay the groundwork for a solid future for their corporations. Their efforts were steered by Copenhaver, program designer and lead consultant. He brings to the program a wealth of experience in both the for-profit and nonprofit corporate worlds.

Judging by the level of weary gratification of the participants by the end of the second day, it's safe to say that Jim encouraged a depth of hands-on participation that made people think – and think hard.

Future activities will include customized consultations on-site at each of the organizations' headquarters. Then the groups will reconvene in a year for peer exchanges and progress reports, head back to their headquarters for another year of on-site consultations, and finally, put in to action the plans that have been developed.

Not unlike a business plan that is required to grow resources for a for-profit business, these plans will be the blueprint for the company's growth – the blueprint that the entire leadership

enthusiasm revved up (and riled up!) the group. We had been forewarned that Ben is a lively and charismatic presence – and we were not disappointed!

You will find the transcript of Ben's speech on the following two pages of *State of the Arts*. Ben had never before been to Montana, and even though his short 36-hour stay did not afford him one single glimpse of the countryside itself (snow and fog prevented any views beyond 10 feet...), he has graciously agreed to come back again anyway to future gatherings of The Art of Leadership.

Since we had such an illustrious guest from the theatre world, it was a perfect opportunity for Ben to meet some of Montana's own illustrious theatre directors. In addition to workshop participant Kim DeLong of the Artists Group Inc., Greg Johnson from the Montana Repertory Theatre and Joel and Kathy Jahnke with Montana Shakespeare in the Parks joined us for Ben's presentation.

Greg also brought along his special guest Patrick Sutton, a bona-fide Irishman visiting Montana to witness Butte on St. Patrick's Day (in addition to the more serious work of planning an international exchange project with Montana Rep). Patrick is the director of Ireland's premiere drama school, the Gaiety School of Acting in Dublin.



Joining the institute for Ben Cameron's presentation were Patrick Sutton of Gaiety Acting School in Dublin, Ireland; Greg Johnson, artistic director of the Montana Repertory Theatre; and Kathy and Joel Jahnke of Montana Shakespeare in the Parks.

will sign off on, and incorporate into the day-to-day operations of the organization.

Ben Cameron, executive director of Theatre Communications Group (TCG), was the featured speaker for the workshop participants and his

TEAM MEMBERS



Artists Group, Inc.
(Montana Shakespeare Company):
Kim DeLong, Martha Sprague, Mark Neff, Julie Johnson and Jim Hurt.



Southwest Montana Arts Council:
top row – Alan Weltzien, Laura Horst and Randy Horst; bottom – Bruce Botsford and Don Ressel.



Sunburst Community Foundation:
Ellen Sullivan, Carol Blake, Cheryl Pasque, Bob Smith, Julie Fleck, Rita Collins and Michelle Butz.



Great Falls Symphony Association:
Bill Larson, Carolyn Valacich, Buck O'Brien, Gordon Johnson and Martha Cowgill.



Montana Artists Refuge:
Claudia Montagne, India Supera, MJ Williams, Patti Borneman and Joy Lewis.

See pages
12-13 for
the full
text of Ben
Cameron's
speech

Corcoran students to visit Butte

The Corcoran Gallery of Art in Washington, DC, is collaborating with the Butte Silver Bow Arts Foundation to bring students to Butte this summer for a two-week workshop called "Working Out West," July 2-16.

During their stay in the Mining City, photographers, photo journalists, fine art majors and graphic designers will be asked to "interact with the town and the environment and decide on a project to pursue."

"The breathtaking landscape, open spaces and environmental concerns are just a few subjects open for exploration," according to the course description.

Studios and other facilities are available for students' use. Final works will be installed in Butte, prior to the students' departure.

The workshop is part of an ongoing collaboration with the Corcoran, initiated last year by Glenn Bodish, director of the Butte Silver Bow Arts Foundation. The Corcoran, which houses the art collection of Copper King William Clark, already has historical connections to the community. Bodish hopes those ties will be deepened by this interdisciplinary event.

For details, e-mail Goodman at jgoodman@corcoran.org or call Bodish at 406-723-7600.

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UNTANGLING THE V WORD

Defining core values for the arts

The following speech was presented March 17 in Helena during The Art of Leadership Institute workshop.

By Ben Cameron,

Theatre Communications Group

I've been charged today with untangling the V word. For Howard Dean it's Vermont; for W. it's victory while for John Kerry it's vanquished; for Bob Dole it's Viagra and for Eve Ensler, it's something else entirely: in fact, in homage to her, I hereby entitle today's presentation "The V Monologue" or "What I Learned at Target."

Today's V word, though, is one that has been seized by the Moral Majority as the centerpiece of their agenda (modified by the ubiquitous – and to them, at least – mysteriously intolerant and paranoid American family); derided by anti-corporate liberals; embraced as a foundation of retail; in short, defended as spiritual, distorted as demagoguery, derided as mercenary; but ultimately central to the challenges ahead for us as a field. Value.

Value. It's precisely the imprecision – or rather the many conflicting precisions – of what we mean with this word that threatens to make it collapse under its own weight.

What are my core values? Do I value our friendship? Is that meal a good value? Did the Right win the election because of values? Does cause marketing add value? Look at that price tag – what a value!

Like an Escher painting, a conversation about value is likely to twist and turn on itself, confounding the listener, entangling the speaker – a snare of spirit, soul and commerce that nonetheless is inter-related, and critical to us if we are to survive for the long term.

My task today is perhaps to untangle this nest. Yes, the meaning evanesces and shifts according to context but ultimately each of these value-facets inform one another – and, I think, must inform us in our attempt to raise the profile of arts in America.

To begin: How do we individually clarify and identify our values?

Clarifying our core values

Every organization, whether the arts or not, is, I would suggest, guided by core values – as is each of us in our personal lives. Core values in my mind are those two or at most three things that you or your organization will go to the mat for every single time – not most times, but every single time. They are beacons of sorts, manifest principles that guide us – consciously and explicitly, or subconsciously and implicitly – every time we face a hard set of decisions.

Financial stability? Risk? Innovation? Honoring of tradition? Even family? Power? Independence? The list goes on and on – and indeed, the potential for these values to come into opposition increases with each additional value – hence, the limit to two or three.

How do we define and clarify these values? Core values have two salient characteristics: Core values are something that everyone in the organization can attach themselves to, can manifest and pursue.

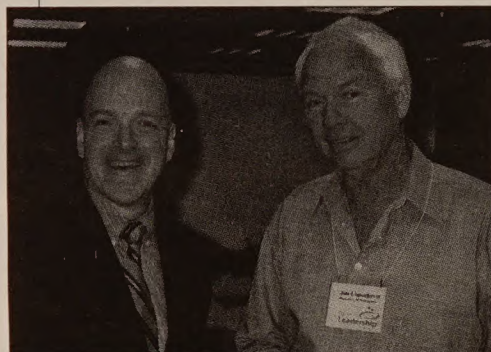
At Target Stores, for example, fun was a core value (as incidentally were speed and friendliness): the shopping experience was supposed to be fun – bright lights, high sensory visual experience, animated and pleasant staff, to be sure. But a sense of fun became characteristic of the irreverent advertising; it manifested itself in the frequently arresting juxtaposition of color in the copy; it guided images of models, always seen romping and laughing and avoiding the suck-in-your-cheeks and give-me attitude approach to high fashion – unless that was evoked with conscious irony.

And as a manager, I knew that it was my job for my staff to have fun – to find ways to celebrate their achievements through excursions for pizza or breaks midday to go to a movie, through the weekly staff meeting where an

horrific statue was awarded to the staff member who had done the stupidest thing during the week – an award begun with self-nomination, not castigation, and which I won more times that I like to remember.

I knew at my performance review that if my staff had not had fun during the year, I would be hauled onto the carpet as a poor manager. Fun was a value for the team member in the stock room, for the vice-president, for the guest – a surprising core value, perhaps, for one of the most successful and serious-minded corporations in America, but a core value with a precise meaning nonetheless. Not frivolity, not carelessness, not lack of purpose. But fun.

Additionally, core values have a consciously-rejected viable opposite. Excellence – a princi-



Ben Cameron and Jim Copenhagen shared wit and wisdom at The Art of Leadership workshop in Helena.

ple frequently cited as a core value by many arts organizations, is simply not a useful value for me in this context: who among us would wish to commit ourselves to mediocrity or inferiority? In this world, excellence must be a given, not a consciously chosen value.

At Theatre Communications Group (TCG) one of our core values is diversity. Certainly, it would be viable and perhaps even easier to stake out a particular segment of our field or of our population to serve. We could choose to serve only Shakespeare theatres, for example, or only actors; we could opt for a particular region or budget size.

But while it certainly presents some huge challenges to provide services for such a disparate membership, I firmly believe that our

diversity as a field is our greatest cause for celebration – diversity of aesthetic and geography, diversity of organizational structure and size, diversity of race and ethnicity, of gender and sexual orientation, of approaches to problem solving and thinking.

It is a value that guides our hiring practices, our publications list, the grants panels we assemble to arbitrate grant selections, the composition of our fantastic board of directors. In short, it's a core value.

Especially in a time of austerity, a time when hard decisions are being made and questions are being asked, clarity around our core values is increasingly urgent. In the absence of identifying and deeply understanding our core values, how can we know if a decision we make keeps our organizations and our lives on course – or throws them disastrously awry? How else can we build organizations and lives of purpose, rather than of randomness or mere opportunism?

Ask your audiences

Figuring out core values involves listening – listening to the heart, listening deeply to the soul, listening to others. Core values identification begins with ruthless self analysis – not of theoretical ennobling tenets that we want to believe, but rigorous analysis of how we behave. For it is in behavior, not in aspiration, that our

true core values reveal themselves.

So you have diversity as a core value, but an entirely white staff and board? Not likely.

Or risk is a constant value, but your group frequently defaults to palatable large-scale musicals and commercial fare to balance the budget? Not likely.

Financial stability is important, but you choose to produce only provocative new plays? Not likely.

Each of these values can have positive resonance, each can guide, but how we behave is the useful barometer here. Unclear about your core values? Ask your audiences – trust me, they will know, as every focus group will tell you.

As a side note, identifying such values has individual, personal resonance – not merely group resonance. Just as our organizations are guided by core values, our lives – whether we consciously recognize them or not – are similarly guided.

Identifying these individual values has led to professional enrichment, to satisfaction and clarity in examining choices, to the avoidance of burnout – for really, what is burnout? Not hours on the clock – give me 18 hours a day on something I love and I hunger for more; two hours on something not central and I cry to make it stop. Burnout is disconnect from core values.

Value to the community

But I think we're really talking about something more: we're talking about what is our Value? What is the value we offer our community? Why is doing the work important in the first place?

This imperative was made clear to me upon my arrival at Target. As many of you know, I had spent the four years immediately prior at the National Endowment for the Arts, a tenure that coincided with the days of Mapplethorpe and Serrano. Indeed, having joined the NEA Theatre Program originally on a Fellowship, I watched two directors leave the agency for less stressful employment, leaving me as director – a process I likened to an odd variation on the fifth act of "King Lear," with the stage strewn with bodies and somehow the fool left on the throne.

That said, the full folly of our method of

defending the NEA was made clear to me in subsequent conversations with Target executives. "You just never got it, did you?" they'd say. "While you want to talk only about quality, the rest of the country has moved on. It's not quality that determines where people spend time, money and energy: it's value."

"You can have the best toilet paper in the world on the shelves; if people don't see the value of coming into

No one is poised to come in and save us – but we have the power to control the eyes of the community every second they're in our space. If they fail, upon departure, to understand our issues, our strengths, our values, we have no one but ourselves to blame.

the store in the first place, they never get to see what you have. And P.S., you better have the best if that's what you've promised; otherwise they won't be back a second time."

In other words, in the heat of arts controversy, we answered value-based questions with quality-based answers – an inherent disconnect. We could still our critics by saying, "Look at the juxtaposition of light and dark. Look at the eloquence of the male nude, etc.," especially when their questions were not about the quality of the photography but about the value of having the photographs in the community in the first place.

Building value begins with speaking to where your audience is listening from – by addressing the sense of benefit that accrues to a community through our presence.

Continued on next page

CAN offers website

The Community Arts Network (CAN) hosts a website that offers a living archaeology of information about community-based arts. Go to www.communityarts.net and find:

- The CAN Reading Room, which offers a large database of articles from High Performance magazine.

- A monthly newsletter, API-news, which can be subscribed to free of charge.

- The CAT Directory, which lists people and institutions who offer training in community-based artwork.

- Extensive links to many offerings in the field.

- Special features by CAN members and others.

- Information on Connecting Californians: Finding the Art of Community Change, a project that bridges the arts, humanities, storytelling and community organizing.

Defining core values (from previous page)

Three basic questions

In the arts fields, we must be far better about conveying not only the quality of our work, but its value. Every arts organization must be able to answer three basic questions:

1. What is the value of having my organization in my community?
2. Harder: What is the value my group alone offers, or that my group offers better than anyone else? Duplicative or second-rate value will not stand in this economy.
3. Hardest: How will my community be damaged if we close our doors and move away tomorrow?

If you can't answer those three questions, the only likely supporters you will find are those already seated in your seats.

Every arts organization must be able to answer these questions clearly, succinctly and memorably – a value statement that goes beyond the values that we evince in our behavior and at our core.

Articulating value

Target's values are fast fun and friendly: its value statement is "Expect More. Pay Less." WalMart, AKA the Evil Empire, says "Always the low price. Always."

Two contrasting statements – one emphasizing economic value, the other superior quality within a lower price point – that nevertheless encapsulate the very value of choosing that site for transaction.

In the arts community, we struggle to find that comparable value. Our arguments of late, in the theatre at least, have centered in three terrains: the economic stimulus argument, with its now expansive variant of Richard Florida; the education value, with the role of the arts in enhancing academic performance; and the social value, the role of the arts in encouraging empathy, social tolerance and healthier cross-cultural relations.

The economic, the educational, the social – each of these is relevant, powerful and especially apt if talking to the chamber of commerce, the school board or the community center respectively, remembering again that value creation is based in the ability to speak to where the audience is listening from.

Yet, for those of us in the theatre at least and who LOVE words, our volubility, our passion, our frustration at not being more roundly appreciated lead us toward long eloquent statements of purpose – flowery oratory rather than succinct conveyance of value.

But the shorter statement – the ennobling, animating purpose that impels us, not merely the description of what we do – can galvanize supporters that may now perceive they have little to do with us. A statement that, ideally, references the arts not at all.

A number of theatres, for example, try to articulate their value by saying, "We produce high quality theatre..." – a beginning that immediately disaffects those who perceive theatre in general to be a less-than-pressing priority. They would ask, "Why is doing theatre at all of value?"

In contrast, consider how the Red Cross describes itself. While it would be comparably easy to say, "Our mission is to gather bandages and administer food to disaster victims," they instead say, "Our mission is to serve the most vulnerable." This statement of value can be adorned by, "We do that through distribution of bandages and food."

The Salvation Army says, "We make citizens of the rejected" – a value statement that can accompany explanations of distributing clothing and education programs.

And in Mark Moore's celebrated must-read *Creating Public Value*, he notes the shift – and the consequent resurgence in public confidence in the police force of Houston TX – when they began talking about their value, not through the filter of what they do by arresting people or enforcing the law, but through the value of "promoting public safety."

What is the higher purpose?

Along that same line, what is the higher purpose we are called to do – the positive, animating, galvanizing, ennobling value that the arts uniquely allow us to accomplish and pursue?

Dana Gioia at the NEA is beginning to lead that agency down the value road more powerfully than any of his predecessors. He announced at a meeting I attended recently a new set of statements for the NEA.

The overarching statement – "Because a Great Nation Deserves Great Art" – has three value-based sub-points:

- "Because the arts serve all citizens"
- "Because encouraging voices from all

walks of life is the ultimate democratic practice";

- "And because the center of America's creativity resides in the arts."

These are powerful value statements, each with a specific pointed appeal to partnering values of democracy – inclusiveness, patriotism and creative potential, among others.

Every organization must understand its extrinsic, communal value – and maximize its own power in conveying this value to the larger world.

One theatre I know has distilled its three primary values into three talking points, capturing them on small wallet-sized cards that can be easily pulled out mid-conversation when precise verbiage is needed and precise supporting facts and figures are warranted.

Every board member has one. It clearly distills the value that they want to convey, and together, by singing the same songs in the same language, by consistently using the same three "key messages" as media trainers would say, the entire organization is working to build critical consciousness in its community.

Let's carry it further: if we really want to make that difference, it's time to make those cards not only for every board member, but for every actor, every technician, every administrator, every custodian in our employ. No matter what the media does or doesn't do for us, we have the power to build the consciousness from the bottom up.

These efforts can only be amplified by our more fervent attention to how we maximize our letterhead, our business cards, our very spaces. Think, for example, of what we see when we enter a theatre lobby: pictures of actors who we're about to see – both in pseudo-chic headshots and in scenes from the play we're about to see. We go to the show, see the people we've been told we'll see doing the things we've already been shown they'll do.

But if we want to make people understand our economic role, what would happen if we put the headshots of everyone responsible for bringing the work to the stage – every stage hand, every costume constructor, every box-office person? A manifestation of the 67 people it took to bring the performance to the stage, not just the six actors parading before you, would serve as a reminder of our reach as employers and our role as small businesses.

If we want people to see the power we have for children, what if our lobbies are filled with photos, not from tonight's play, but from the educational workshops, the school programs, the student work we do? Can we present student work as curtain raisers? Can we use students as guides?

No one is poised to come in and save us – but we have the power to control the eyes of the community every second they're in our space. If they fail, upon departure, to understand our issues, our strengths, our values, we have no one but ourselves to blame.

Building an arts conspiracy

And it's time we do this together. While we create value for our institutions individually, we must build value for the arts in aggregate. In an age of right-wing conspiracy, I want an arts conspiracy – conspiracy, rooted in the Latin for con-spire – to breathe together. I want us to conspire for the sake of the arts.

The value I build as a theatre can only help the value of orchestras, if we do this right; the orchestra value can only build the value of operas; the value of operas builds that of museums, and so forth.

The arts: weapons of mass salvation

Before I leave you, let me confound you a bit: everything I have said – this conveying of value – is designed to begin to build an arts policy, to arm foundation officials with arguments to keep us on the funding agenda, to build alliances with others who may not perceive we have common cause.

But let's face it: no one actually goes to the arts for these reasons. Who sits home and says, "Gee honey, if we go to the theatre tonight, it will leverage \$5-\$7 for the local economy?" or "You know, if we attend that Matisse exhibit, kids will perform more than 80 points higher on their SATs."

We go for different reasons – we go for the emotional encounter, the communal balm, the intrinsic experience that nothing else can

replace. Especially today, this need is acute: if Richmond is at all like New York, one can scarcely enter mass transportation or sit in an airport without hearing, time and time and time again, "Ladies and gentlemen, please report any suspicious behavior..."

In a country that I feel I scarcely recognize as the one I grew up in – a country that now seems to prioritize entitlement over stewardship, ranting over substantive discourse, that increasingly turns its back on those beautiful words inscribed at the base of the Statue of Liberty (Give me your tired, your poor ...) in favor of immigration policies designed to keep others out – in this country and this time, we are encouraged to view one another with hostility and suspicion.

The arts invite us to view one another with generosity and curiosity: far from being mythic weapons of mass destruction, the arts bear the potential of comprising weapons of mass salvation.

Ultimately promoting our value is positing the intrinsic AND the extrinsic – the emotional terrain, which will be more powerfully explored in the upcoming report from the Wallace Foundation titled "Gifts of the Muse." The intrinsic without the extrinsic feels squishy and touchy-feely to those charged with business decisions; the extrinsic without the intrinsic feels inorganic and inauthentic. It is both and – not either/or.

The original version of this speech was published in *Grantmakers in the Arts*, Summer 2004, Vol. 15 No. 2.

Every organization must understand its extrinsic, communal value – and maximize its own power in conveying this value to the larger world.

Unclear about your core values? Ask your audiences – trust me, they will know, as every focus group will tell you.

Who sits home and says, "Gee honey, if we go to the theatre tonight, it will leverage \$5-\$7 for the local economy?" We go for different reasons – we go for the emotional encounter, the communal balm, the intrinsic experience that nothing else can replace.

Site offers tips on grant proposals

The best way to get started writing a grant proposal is to collect information often used in writing grant requests, and then set up files for each of these items. A 12-part series, "Getting Started: Twelve Steps to Writing a Winning Proposal," walks readers through the process of deciding what information they need to collect, how and where to store it, and how to best use it in grant requests.

The eighth article in this series addresses the organization's board of directors, and how a board can help establish an organization's credibility and secure grant awards.

Visit the Grant-Station website, www.grantsstation.com, for details.

Arts in Education

Elementary teachers: A valuable asset to arts education

By Leslie Fontana,
Visual art teacher, Belt Schools

As schools struggle to meet the demands of President Bush's No Child Left Behind Act (NCLB), the importance of visual art, particularly at the elementary level, is being diminished. Even though NCLB's definition of core academic subjects includes the arts, visual art is not a priority in today's schools.

For example: A student with an individual lesson plan or one who needs extra help in reading or math is often removed from "elective" classes such as art for extra help, because more time is needed for reading and math classes to ensure that students meet proficient levels and schools make their adequate yearly progress. So elementary teachers teach art lessons at least half as often as they once did.

At the same time the teacher is having trouble finding time to work an art, drama or music lesson into the schedule, inadequate funding has already eliminated many elementary arts specialists throughout the state.

The effects of this situation are serious. Many children who are artistically talented are deprived of opportunities for artistic expression, and many more are denied the opportunity to find their artistic voice and develop their talent through the guidance of a qualified teacher.

Many art educators agree that by the time an arts specialist gets a student in class for a meaningful length of time in the seventh or eighth grade, the student has already defined himself or herself artistically. Often, the student has developed his or her own style from natural gifts and is unwilling to try new projects or styles, or, more commonly, he or she has decided he/she is not good at art at all. These self-perceptions are likely to continue throughout the individual's life, not only limiting their artistic expression, but causing them to be narrow minded about art in general.

Even in the few districts where elementary arts specialists work with children, those experiences are limited. Typically, a specialist will see a child from 45-60 minutes every week to once every nine weeks – not enough time to make a significant impact.

What can be done?

The arts should be able to stand for themselves as an important part of a well-rounded education. But until that day comes, how can educators, operating within the present system, promote arts education in our state?



A drawing by sixth-grader Kaylee Miller is developed in watercolor using the elements of design.

Working together

There exists a rivalry between elementary teachers and arts specialists. Whether spoken or unspoken, there's a certain competitiveness regarding lesson plans, projects or the children themselves. Arts specialists tend to question elementary teachers' skills, or feel threatened by a classroom teacher who does a good job of teaching art.

Many arts educators once felt that in training elementary teachers to teach art, the jobs of the specialists themselves were in jeopardy. Now many arts specialists feel that students need more art in the elementary school – who better to introduce students to very early, meaningful art lessons than the classroom teacher?

If these two groups of educators would form a partnership, students would enjoy meaningful art experiences under the elementary teacher's tutelage, and students would arrive in a middle school or high school art room with a better background in drawing, the elements of design and art history.

Elementary teachers need more professional training

Many elementary teachers don't feel qualified to teach art. For veteran teachers, the elementary art course they took in undergraduate school may be little remembered, or not aligned with the standards.

The Montana Arts Council offers professional development opportunities for elementary teachers in integrating visual art into other subject areas, using new methods and materials, and becoming art advocates.

Elementary teachers are stressed for time, and teaching painting or sculpture is messy. New art media available today makes teaching art in the classroom easier. Better, affordable art supplies

make it easier to teach these skills, and make cleanup much easier.

While elementary teachers often use art projects to teach content areas such as math, science and social studies, methods are available to facilitate true integration, which align the project with both sets of standards – visual art and the content area.

Be an advocate for elementary art

Lobbying for arts education at the local level is as important as it is at the state or national level. Elementary teachers, arts teachers and parents need to talk to school-board members and administrators about quality arts experiences children have had in school, not only urging them to add or support an elementary specialist, but to increase classroom budgets for art supplies and support professional development opportunities for elementary teachers in art.

"The hand that rocks the cradle rules the world" – this old adage about motherhood could certainly be applied to the elementary teachers who guide the first halting steps into education. A child's early art experiences can be either meaningful or devastating, creating memories and influencing an individual's attitudes about art for life. Elementary teachers need to be regarded as arts educators.

Teacher training to focus on visual arts

The Montana Arts Council, Golden Triangle Curriculum Cooperative and the Montana Alliance for Arts Education are offering two-day institutes in visual art for elementary teachers. Leslie Fontana will teach "Integrating the Visual Arts with Math and Reading," June 7-8 in Belt and June 14-15 in Malta. She'll also offer "New Methods and Materials in Visual Art," June 9-10 in Belt and June 16-17 in Malta.

These institutes will provide lesson plans which are aligned with the Montana Standards for Arts. Teachers will develop a portfolio which includes lesson plans and examples.

The cost of the institutes is \$85. For more information, contact the Golden Triangle Curriculum Cooperative at 406-434-2745 or visit gtccmt.org/events/summer2005/index.html

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Workshop offers tools for teaching artists

Eric Johnson will again offer his workshop for teaching artists, titled "Sharing your Artform: Tools for Artists," Oct. 22 in Missoula.

The workshop was first offered to Montana teaching artists last October in Helena. The 15 artists who attended all rated it as excellent.

For more information on the October event, visit the Montana Arts Council's website: art.mt.gov/artists/artists_profdevl.asp. If you are interested in attending, please contact Beck McLaughlin, education and web services director, at bemclaughlin@mt.gov.

Pros share theatre skills at Fort Peck arts camp

Children in the northeastern reaches of Montana have an opportunity to learn about performing arts from professionals during the annual Fort Peck Summer Theater Performing Arts Camp.

Set against the backdrop of Fort Peck Lake, and taught by summer theatre professionals, this year's camp is set for June 21-24 and 27-30. During those eight days, students in grades 3-12 discover the joys and challenges of live theatre under the tutelage of professional actors, props masters, carpenters, singers, musicians, costumers and artists – the same crew that produces the successful summer season at the historic Fort Peck Theater.

The camp consists of eight classes each day, geared toward the final production of a rendition of the folktale "Rapunzel," written

by the camp's artistic director, Scott McGee – a 15-year veteran of children's theatre. Through these classes, the students not only learn how a production is put together, but become part of the production process.

True to its mission, the camp creates a forum for children in this wide geographical region to explore the theatre process while gaining self-confidence, poise and stage presence by participating in the full gamut of theatre production.

This camp also meets a concern common to rural communities: it offers a creative arts curriculum at a time when many arts classes have been sliced from school budgets. Sessions include creative dramatics, improv, technical support, preparing for audition, stage combat, art and crafts, acting, music, playwriting and dance.

The theatre camp has proven to be very successful over the years, as demonstrated by the high percentage of returning campers. It has maintained an average enrollment of about 60 participants, who come from various parts of Montana, as well as several other states.

The cost per family for early registration (by May 20) is \$130 for the first child, and \$75 for each additional child. After May 20, the cost is \$175, and \$115 for each additional child. Each camper receives a tee-shirt, daily snacks, and eight days of self-discovery, new friendships, and a plethora of valuable theatre and life skills.

For more information, contact camp coordinator Mary Fahlgren at 406-228-9922 or call the Fort Peck Fine Arts Council at 406-228-9216.

Arts in Education

Lights, camera, action ... in education

A group of respected filmmakers, media and education professionals have joined together to create an innovative arts program for public schools.

Media Arts in the Public Schools (MAPS) targets rural areas that have a lack of arts programming and quality job opportunities. The MAPS pilot program, designed for the Corvallis School District in the Bitterroot Valley, began September 2004 and has been renewed through 2006.

Both middle- and high-school students are eligible and participants range from 12-18 years old. In its first year, the foundation's core curriculum was designated a "School to Work" program by Montana's Office of Public Instruction and expansion to other school districts will occur in 2006-2007.

"Without the generosity of our supporters, MAPS wouldn't exist," says Peter Rosten, president of the MAPS Foundation and a 25-year veteran of the entertainment industry. "Our donors include foundations, the Montana Arts Council, local businesses, citizens, and of course, family and friends."

The foundation was incorporated June 18, 2004, and received IRS non-profit status last October. Other foundation board members include: screenwriter Jim Kouf ("National Treasure" and "Rush Hour"); William B. Eimicke,



On location, the Corvallis High School media arts class takes a break while shooting their music video.

director of executive education at Columbia University; Broadway producer Peter Schneider ("The Lion King" and "Aida"); and Dan Goodgame, managing editor of Fortune Small Business Magazine (for a complete roster, visit the organization's website at www.mediarts.org).

Rosten approached Corvallis school superintendent Daniel Sybrant two years ago about launching a media arts/filmmaking program in his district. "Daniel was immediately intrigued but had two caveats," says Rosten. "One, he had no school funding available, and two, the Montana State Office of Public Instruction would have to approve the program. Long story short,

we got our approval, formed the foundation, started fund-raising and here we are."

According to Sybrant, the media arts program had a positive impact on students. After viewing the first student film, he was particularly impressed by the level of quality and creativity. "There is a significant amount of enthusiasm and pride exhibited by the students that worked on the project," Sybrant said. "When the film was screened for students, teachers, parents and school board members, the reaction was very positive."

The school board gave "the green light for the program to continue next year," with more students given the opportunity to participate. "We are looking forward to future projects," Sybrant added.

MAPS' short-term goal is to develop a student's creative voice and skills through classroom activities and independent study. Long term, the objective is to help these students translate their skills into quality careers.

After its first year, enrollment in the program was expected to triple. "Our kids are telling other kids," says Rosten. "Perhaps what this proves is that media arts and filmmaking are relevant disciplines in young people's lives and their enthusiasm and commitment reflects this."

For more information, visit www.mediarts.org.

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Website and DVD foster Jazz in the Schools

The National Endowment for the Arts' Jazz in the Schools is a web-based curriculum and DVD toolkit that explores jazz as an indigenous American art form and as a means to understand American history.

Designed for high-school teachers of social studies, history and music, this resource includes a teacher's guide of five curricular units with teacher tips, cross-curricular activities, and assessment methods.

Each kit also includes student materials, a timeline poster, a CD, and a DVD featuring video and musical excerpts along with print materials in digital form.

The first curricular unit may be previewed and downloaded from www.neajazz.intheschools.org. The complete kits will be available in September.

Mentor program uses drama with first and fourth graders

By Mary Larsen

Teacher, Broadwater Elementary School

Lights, camera, quiet on the set! *Quiet on the set???* Is that possible with more than 40 first and fourth graders together in the same room?

That's one of the questions my teaching colleague, Jane Bishop, and I pondered as we embarked on a theater mentorship program involving our two classrooms in a cross-age experience. We both used drama, music and movement in our respective classrooms, but knew we could do more, and do it better.

Our goal was to share our strengths with each other, help identify weak areas and generally encourage each other in the use of elements of theater (creative thinking, drama, movement and music). Utmost was the use of these elements to enhance learning to meet state standards.

Being in the mentor relationship helped nudge both of us to try new things and evaluate some of the "tried and true" activities that we had always done. The first year was full of trial and error, but now, it is natural to use these theater elements in our lessons.

Students are connecting the "action" with the academic concept and it stays with them. The use of drama, movement, music and creative expression meets many different learning styles.

One of the advantages of being in a mentor relationship is that if you feel a little unsure about using drama in your classroom, you have someone who will encourage you, model activities for you and talk you out of *really* crazy ideas. (Hmmm, that has never happened!) My partner and I now readily look at ways to incorporate theater in our time together.

There are many activities we do together, too numerous to list, but here are a few highlights. Target areas are listed in parenthesis.

Class Performances (literature, staging, stage presences and casting): The buddy classes watch rehearsals and critique them,

offering positive ways to improve. Even the first graders become savvy critics and can offer insight.

Live Theater (appreciation of live theater, plot and character development, setting and appropriate audience behaviors): As buddy classes, we attend performances, usually at our local college. Before we attend, the classes meet with the director of the play to discuss the plot, characters and setting. After the play, there usually is a question-and-answer session with the actors. One time we were given a tour of the theater, including the catwalk! After the tour the buddies presented short improv scenes on the stage.

A Day at the Improv (improvisation and key ideas from the curriculum): We use this activity in many ways. It helps strengthen students' comfort level of acting and being in front of a group. It is a great way to reinforce and review concepts from the curriculum.

For example, one particular "Day at the Improv," the buddies were given a verb on a card. They had five minutes to plan a short scene to present to the classes. The goal was to get the

audience to figure out the word. This particular one was a silent improv, while others on different topics might have sound, dialogue and even props.

Nursery Rhyme Open House (literature, phonemic awareness, staging, stage presence and performing): First graders memorize a nursery rhyme and create a costume. Their fourth-grade buddies help them figure out the staging and movement for the performance, which is given for parents.

Circus (cooperation, problem solving and imagination): Buddy groups of four-to-six students are given a particular aspect of the circus. They work together to develop their presentation, and then present the "circus" altogether. A little background music and a few props are all that are needed.

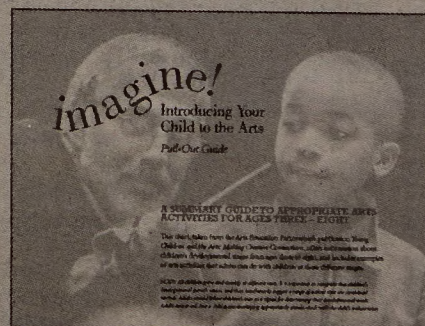
It is amazing how, by the end of the circus, one has the feeling that there *has* been a real circus!

Mary Larsen teaches first grade at Broadwater Elementary in Helena, and her colleague, Jane Bishop, teaches fourth grade at the same school.

NEA reprints publication aimed at parents

The National Endowment for the Arts recently reprinted its 1997 publication, *Imagine! Introducing Your Child to the Arts*. Made for parents, the publication includes activities and suggestions in literature, dance, music, theater, visual arts, folk arts and media arts, and is aimed specifically at children ages 3-8 years old. It includes a pull-out guide of arts activities.

This reprint revises and updates the previous edition. To order a hard copy or download a pdf, visit www.arts.gov:591/pub/artslearning.html.



EXPLORE! THE BIG SKY

Signature event revisits Lewis and Clark's epic journey

By Alexandra Swaney
Director of Folklife

While the actual explorers may be long gone, Lewis and Clark have been heading this way again for a long time now, in the form of press releases, books, CDs, videos, radio programs, elaborate websites, commemorative performances, planning meetings of government agencies and cultural tourism groups, performers re-enacting what they said and thought, and Indian peoples striving to tell their side of the story.

The National Lewis and Clark Bicentennial Council reminds us that it is a commemoration, rather than a celebration. For the Indian people who experienced the expedition, it was not something to celebrate, as it marked the beginning of an influx of European Americans that would change their lives forever with decimation by disease, war, displacement from their land, and loss of languages and cultures.

As one Indian put it, what to non-Indians was an exciting journey of discovery, from the Indians' perspective, was a business trip! Wisely, the bicentennial council has made a priority of including distinguished Native Americans in its membership, and reaching out to the tribes for their stories.

The council has designated a series of "signature events" along the trail, marking significant points in the journey and serving as a guide for communities and visitors who wish to follow the expedition through time, two centuries later.

EXPLORE! The Big Sky is the signature event in Montana this summer, commemorating the fateful decision the expedition made at the Marias River confluence, revisiting the portage end in Great Falls, and honoring the native cultures of the Plains Indian tribes. The event, which takes place over a large area of west-central Montana, will unfold with an array of programs, performances and activities that will satisfy the appetites of most Montanans and visitors – Indians and non-Indians alike – to participate in this commemoration.

Here is just a sampling of the events that will be presented June 1-July 4 in Great Falls, Fort Benton and neighboring communities.

- **June 3, Grand Opening Ceremony on the Levee at Fort Benton** – An invited guest narrates the arrival of Lewis and Clark at the confluence of the Marias and Missouri Rivers.
- **June 4-5, The Lewis and Clark Ballet: "A 'Tremendous' Journey"** in Great Falls – Missouri River Dance Company and the Great Falls Symphony team up in a performance that includes several professional American Indian ballet dancers, including Rosalie Day Star, and depicts scenes of friendly encounters between the Lewis and Clark Expedition and Indian people. It is "choreographed from a historical perspective

of Lewis and Clark's expedition as it traveled through the Great Falls and surrounding areas."

- **June 11, Jack Gladstone and Rob Quist: "Odyssey West" in Fort Benton** – Gladstone, a Blackfeet Indian, and Quist, from a ranching heritage, collaborate in creating some of the best popular music in the New West, based on their friendship and long-time musical association. Their new show, "Odyssey West," presents rich historical content as their original songs and narratives are woven together with haunting and beautiful imagery.

- **July 1, Rita Coolidge and Friends in Great Falls** – Rita, who headlined the grand opening of the National Museum of the American Indian last September, is a two-time Grammy winner and received the "Native

American Music Award for Lifetime Achievement." Hosted by Jack Gladstone, the concert will also include the Black Lodge Singers, from White Swan, WA, one of the



Rita Coolidge performs in Great Falls.

best powwow groups in North America, with 20 recordings behind them at Canyon Records. They will drum for solo performances with the best of young Indian powwow dancers.

- **July 1-3, Powwow at ExpoPark in Great Falls** – No fee for registered dancers or drum groups. All drummers must register to get a pass. Gates are open 1-5:30 p.m. Friday and 1:30-5:30 p.m. and 7 p.m.-midnight Saturday.
- **July 3, "Poia – The Blackfeet Story of Scarface" in Great Falls**

– The Great Falls Symphony Association presents this extraordinary opera, which will be performed for only the third time since 1907. Composed by Arthur Nevin with a libretto by Walter McClintock, the work takes as its theme the Blackfeet story of *Poia*, or *Scarface*, with elements of conflict and tragedy.

- **June 30-July 3, Sweet Willow Indian Market at Montana ExpoPark in Great Falls** – Juried show, with many awards, offers Northern Plains Indian art from a variety of tribes and artists.
- **June 29-July 3, Traditional Tribal Games at Montana ExpoPark and Wadsworth Park** – Canoe racing, shinney, lacrosse, arrow throwing and rolling hoop are among the games to be played during this event. In the past, games were an important way of passing on customs, traditions and heritage for Indian people. Today, these traditions are being renewed and teach social responsibility, as well as bringing enjoyment, encouraging physical prowess, and giving strength to individuals to honor the spiritual values of their way of life.

There are a hundreds of other Lewis and Clark-related events occurring throughout this summer season, including all kinds of lectures, demonstrations, encampments and concerts.

For a list of special Lewis and Clark-related museum exhibits and a complete listing of all events, descriptions, venues and ticket prices, visit www.explorethbigsky.org.

Visit www.lewis-clark.org, the peerless site of in-depth information on all aspects of the expedition. The Lewis and Clark Interpretive Center, online at www.fs.fed.us/r1/lewisclark/, is another great resource.



Rosalie Day Star performs in The Lewis and Clark Ballet.

Get ready to serve Lewis and Clark visitors

The final of three training sessions, offered by the Lewis and Clark Bicentennial Training Academy, is May 3-4 at the Lewis and Clark Interpretive Center in Great Falls.

The free sessions start with an overview of the Lewis and Clark story, then focus on their travels through the region of Montana where the session is offered.

"We are targeting people who will be meeting bicentennial visitors as part of their jobs," said Ken Wilk of the U.S. Army Corps of Engineers, which is co-sponsor of the academy. "But, we anticipate being able to register many people that just want to learn more about Lewis and Clark."

For details, e-mail Kenneth. S. Wilk@usace.army.mil or call 785-453-2338. Advance registration is preferred to ensure adequate space and materials.

Lewis and Clark County hosts Gateway to the Rockies

In addition to the many activities taking place in Fort Benton and Great Falls and in Chouteau and Cascade counties, Lewis and Clark County and the Helena area will host **Gateway to the Rockies**, with some exciting performances and events.

Musical Currents is a series of concerts the Helena National Forest is offering to celebrate the bicentennial at the Gates of the Mountains area, 4-8:30 p.m. Saturday, July 16. Saxophonist Wilbur Rehmann, flutist Daryl Shortman, and The Fiddlin' Foresters will play along the banks of the Missouri while tour boats or private boats take people to the Meriwether Canyon to hear "Odyssey West," a multi-media performance by Jack Gladstone and Rob Quist. The performances are free except for the tour-boat fee.

The Myrna Loy Center for the Performing Arts, in cooperation with the Helena Na-

tional Forest, will present the **Portal Dance Project**, Sunday, July 17. Bandaloop, an exciting high-climbing an act group, will perform on the Hardy Bridge, along I-15 on the Dearborn River. Call 443-0287 for information and tickets.

Corps of Discovery II, the mobile exhibit organized by the National Park Service to commemorate the bicentennial of the original 1803-'06 expedition will be in Great Falls during the signature event, and later in Helena July 9-17. Among the activities will be the "Tent of Many Voices," offering



songs, stories and other presentations by local and national presenters, noon-8 p.m. daily at the Helena fairgrounds.

For information on Helena-area events, call 406-442-4120 or 406-442-2674; in Great Falls, check out www.explorethbigsky.com.

Bandaloop, a daring dance troupe, offers a contemporary take on the Expedition when they perform July 17 on Hardy Bridge in the Portal Dance Project.

Bookfest explores "The Good, The Bad and The Ugly"

Building on two successful years, the third annual High Plains BookFest will be held June 23-26 in Billings.

This year's theme, "The Good, The Bad and The Ugly, Exploring the Legends of the American West," covers a wide swath, from the extraordinary expedition of Lewis and Clark to the mysterious disappearance of D.B. Cooper to an investigation of Montana's violent history. But above all, the festival continues to celebrate the great work of this region's contemporary writers.

The festival attracts writers from Montana and other western states, along with representatives from several Indian tribes. More than 80 writers and presenters will participate in 40 readings, panel discussions and workshops at eight different downtown venues.

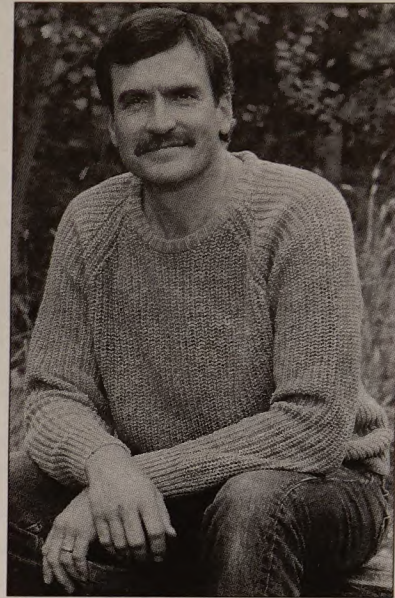
Highlights include the gala reading, a reception at the Yellowstone Art Museum; a Thursday night celebration of Native American musicians, writers, and oral historians; and "The Dine Around," ending with "Mimosas at the Moss: a Sunday Literary Brunch" and public open mic.

Some of the prominent authors who plan to attend include: Gary Ferguson, with his new release, *Decade of the Wolf*; Pam Houston, author of *Cowboys Are My Weakness*, will read from her new novel, *Sight Hound*; Livingston-based novelist and screenwriter Elwood Reid will share excerpts from *DB* – a novel based on airplane hijacker and robber D.B. Cooper, who disappeared over the Rocky Mountains after jumping from a moving plane – with \$200,000 in cash; and popular humorist Scott Waldie, with *Travers Corners – The Final Chapter*.

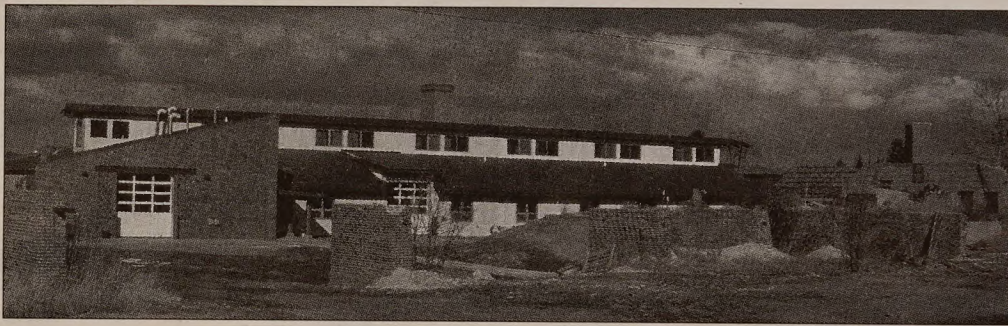
Editors, booksellers and publishers join the roster of poets, novelists, historians and essayists. A series of films, based on the literature of the region, will be screened throughout the event.

The event coincides with the Custer's Last Stand reenactments in Hardin and the Will James Society convention in Billings, and is expected to draw from the tourists attending those events.

Writers with new work who would be interested in participating should contact Corby Skinner at 406-248-1685, ext. 231, or e-mail cskinner@albertabairtheater.org. For more information, visit www.downtownbillings.org.



Gary Ferguson is among 80 authors participating in the High Plains Bookfest.



The Archie Bray Foundation shows off its new Shaner Studio Complex June 25-26 with tours, a gala benefit and a community open house.

Bray completes construction on new resident artist studio

The Archie Bray Foundation in Helena recently completed construction of its new David and Ann Shaner Resident Artist Studio Complex. The 12,000 square-foot building is the first artist facility to be built at the Bray in more than 50 years.

"The Bray now has a facility that better matches and supports their reputation as one of the premier ceramic-arts residency programs in the world," says Josh DeWeese, the Bray's resident director.

Completed on schedule and on budget at a cost of \$1.7 million, the studio sits nestled among the Bray's brickyard ruins and ceramic relics. The building has open and private studios to accommodate 10 resident artists, as well as dedicated space for visiting artists.

An indoor kiln room, glazing lab, plaster and photography rooms are within easy reach, along with an open kitchen, lounge area and large lecture/meeting space.

"We're looking to put together a crew of volunteers to help us put the finishing touches on the building," says DeWeese. Starting Memorial Day weekend, crews of amateur and professional masons will install the brick on the Shaner facility's east wall. "It was a crew of volunteers that built the original pottery back in 1951. Now a new generation of friends will have their opportunity to make a lasting contribution."

Tours of the resident artist complex will be held the weekend of June 25-26, during festivities that celebrate the new facility. A gala benefit dinner and live auction will be held Saturday evening, June 25. The auction will feature ceramic platters decorated by some of the region's favorite "non-clay" artists, including John Buck, Jerry Iverson, Sheila Miles, Neltje, Gennie DeWeese and Dale Livezey.

A community open house will be held

Sunday, June 26. Peter Held will kick off festivities at noon with a slide talk and presentation about the work of David Shaner. Held is the former director of Helena's Holter Museum and editor of *A Ceramic Continuum: Fifty Years of the Archie Bray Influence*.

The David and Ann Shaner Resident Studio is named in honor of the former resident director and his wife, whose leadership saved the foundation when its incubator, Western Clay Manufacturing Company, went bankrupt and was put up for auction. Mosaic Architecture of Helena designed the new facility, which was built by Dick Anderson Construction.

For more information on volunteering for one of the three-hour bricklaying shifts, the gala benefit dinner, or the community open house, call 406-443-3502 or e-mail teresag@archiebray.org.

Yellowstone Ballet stages world premiere of "Hiawatha"

Yellowstone Ballet Company will stage a world premiere of the original ballet, "Hiawatha," June 30-July 1 at Willson Auditorium in Bozeman. The production is based on Henry Wadsworth Longfellow's epic poem about the Ojibwa Indian.

Kathleen Rakela, artistic director of Yellowstone Ballet Company, choreographed the new work. She received a Montana Arts Council Fellowship in 1998 and a Montana Dance Arts Fellowship in 1997.

Her award-winning choreography has been performed at dance festivals in Amsterdam and Germany. "Hiawatha is family entertainment," she says. "There is something for everyone, from spectacular pas de deux and exciting fight scenes to fluttering fire-flies, a colorful rainbow and flowing water sprites."

Robert Worbec, Bozeman's celebrated singer and orator, will read the poem as dancers per-

form and act to an eclectic array of classical and native music.

The production includes local and international talent, including Sergei Domrachev from Russia's Moscow Ballet; Tricia Sundbeck, principal dancer of Cincinnati Ballet; Sabrina Lee of North Coast Dance Company; and Thomas Bell of Washington Ballet.

Domrachev was trained at the prestigious Vaganova Academy in Perm and was voted "Audience Choice" in the Arabesque Dance Competition in Russia. Sundbeck has danced leading roles in several classical works and many Balanchine pieces; and Bell received his early training at the North Carolina School of the Arts and danced with the Sacramento Ballet before joining the Washington Ballet.

Tickets are \$20-\$40 in advance and half price for children and students (add \$2 at the door). Call 222-0430 for more information.



Poster art depicts Yellowstone Ballet's "Hiawatha."

17

Refuge hosts jazz, art and brunch

The Montana Artists Refuge celebrates the onset of summer with the Basin City Jazz and Art Experience and 12th annual Jazz Brunch, June 12 in Basin. As usual, the events include a dazzling array of art and jazz.

The Jazz Brunch, a benefit for the Artists Refuge, offers seatings at 10 and 11:30 a.m. at the Basin Community Hall, and jazz standards by the George Grosebeck Sr. Trio.

The Basin City Jazz and Art Experience begins at 11:30 a.m. and features art, music and activities for all ages. Highlights include concerts by jazz artists Chris Lee and Colleen O'Brian, of Boulder, CO, and the renowned R. Carlos Nakai Quartet.

Art shows, a performance by the Last Chance Community Powwow Drum Circle and hands-on art activities and sound installations are also on tap.

Tickets for the Jazz and Art Experience are \$25, while tickets for the brunch are \$40 in advance and \$50 at the door, and include admission to all events. Call 406-225-3500 or visit www.montanarefuge.org.

18

Anaconda

May 4

Anaconda Live: Marcoux Corner - 7:30 p.m., Washoe Theatre, 406-563-5976

Arlee

June 17-19

"Steel Magnolias" - High School Gym, 406-726-3611

June 30

Arlee Celebration and Powwow - Powwow Grounds, 406-745-0023

Baker

May 7

"Water Bingo" - 6 p.m., The Garage, 406-778-3348

Basin

June 12

Jazz Brunch and Basin City Jazz and Art Experience - Montana Artists Refuge, 406-225-3500

Belt

May 20-21

"Live! Boxed Set" - 7 p.m., Belt Theater Ballroom, 406-277-4483

Big Timber

May 30

Memorial Day Festival - 11 a.m.-4 p.m., Crazy Mountain Museum, 406-932-5126

Bigfork

May 1

"Altar Egos" - 2 p.m., Center for the Performing Arts, 406-881-4581

May 7-8

"Amazing Grace" - Bigfork Center for the Performing Arts, 406-837-5888

May 7

Art Walk: "The Colors of Spring" - 3-7 p.m., downtown, 406-837-5888

May 13

"Boots, Brims and Biddin' II" Benefit Auction for Bigfork Art and Cultural Center - 5:30 p.m., Flathead Lake Lodge, 406-837-6927

May 14

Flathead Cherry Blossom Fest - 10 a.m.-4 p.m., Yellow Bay Clubhouse, 406-982-3839

May 20-21, 27-28, June 3-4, 14, 17, 22, 25

"Bullshot Crummond" - Bigfork Summer Playhouse, 406-837-4886

May 21

Glacier Chorale: "Songs of Home and the Great Wide World" - 7:30 p.m., Bethany Lutheran Church, 406-257-3241

June 11, 16, 20, 23, 28

"Chicago" - 8 p.m., Bigfork Summer Playhouse, 406-837-4886

June 13, 15, 18, 21, 24, 27, 30

"Grease" - 8 p.m., Bigfork Summer Playhouse, 406-837-4886

June 19

Don Lawrence Orchestra - 8 p.m., Sliter Park, 406-837-5888

June 26

Riverbend Concert - 8 p.m., Sliter Park, 406-837-5888

June 29

"Crazy for You" - 8 p.m., Bigfork Summer Playhouse, 406-837-4886



Northwest Ballet Company presents "Amazing Grace" May 7-8 in Bigfork. The company, plus guest artists and alumni, will present peices that celebrate animals and humans. (Trevon Baker photo)

Arts Calendar

Billings

May 1

"Return to Margaritaville" - 2 p.m., The Depot, 406-248-1141

May 4

"Water Bingo" - 7 p.m., Lincoln Center, 406-867-6104

May 5

Glenn Miller Orchestra - 7:30 p.m., Alberta Bair Theater, 406-256-6052

May 6-7, 13-15

"Annie, Jr." - Billings Studio Theatre, 406-248-1141

May 6-7, 19-21, 26-28

"Six Women with Brain Death, or Expiring Minds Want to Know" - Venture Theatre, 406-591-9535

May 7

Old Places New Spaces Heritage Tour - noon-5 p.m., downtown, 406-256-5100

May 10-15

Wine and Food Festival - various venues, 406-657-2244

May 14

Adam James, "A Toast to Ol' Blue Eyes" - 8 p.m., Alberta Bair Theater, 406-256-6052

May 14-15

Antique Show and Sale - MetraPark, 406-238-9796

May 21

Goggles and Dusters Antique Car Show - 10 a.m.-4 p.m., Moss Mansion, 406-256-5100

June 3-4

"Cats" - Alberta Bair Theater, 406-256-6052

June 3-5, 9-12, 15-18

"Into the Woods" - Billings Studio Theatre, 406-248-1141

June 4

Country Fair - 9 a.m.-4 p.m., Moss Mansion, 406-256-5100

June 11

Strawberry Festival - 7 a.m.-5 p.m., Skypoint, downtown, 406-259-5454

June 12

Festival of Cultures - 10 a.m.-5 p.m., Rocky Mountain College, 406-657-1042

June 16

Alive After 5: Oblio Joes - 5-8 p.m., Eleven Cafe, 406-259-5454

June 23

Alive After 5: MYMK - 5-8 p.m., George Henry's, 406-259-5454

June 23-26

High Plains Bookfest - various venues, 406-294-5059

June 26

Symphony in the Park - 7 p.m., Pioneer Park, Billings Symphony, 406-252-3610

June 30

Alive After 5: Jared Stewart - 5-8 p.m., The Rex, 406-259-5454

Bozeman

May 4

Reading: Gary Ferguson, *Decade of the Wolf: Returning to Yellowstone* - 7 p.m., Country Bookshelf, 406-587-0166

May 5-7, 12-14

"All New Broad Comedy" - 8 p.m., Equinox Theatre, 406-587-0737

May 7

Dogtooth Lily Ball - 8 p.m., Emerson Ballroom, 406-587-3840

May 14

Foghorn Stringband - 7:30 p.m., Pilgrim Congregational Church, Bozeman Folklore Society, 406-586-4123

May 18, 20, 22

"Cavalleria Rusticana" and "Pagliacci" - Willson Auditorium, 406-587-2889

May 22

Joe Mann - 3 p.m., Pilgrim Congregational Church, 406-587-3690

May 23

Reading: Jack Jelinski, *Water Like the Soul of an Angel: Memoirs of a Fisherman* - 7 p.m., Country Bookshelf, 406-587-0166

June 10

An Evening with Baxter Black - 6 p.m., Willson Auditorium, 406-586-5421

June 10-12

Art Show - Emerson Center, 406-587-8091

June 11

Western Rendezvous - 7 a.m.-midnight, Eagle Mount Center, 406-586-5421



Nationally renowned cowboy poet and humorist Baxter Black performs June 10 in Bozeman. A wine and cheese reception precedes the show, which is part of Eagle Mount's Western Rendezvous.

June 22-25

"The Taming of the Shrew" - 8 p.m., MSU Grove, 406-994-3901

June 25

Garden Tour - 8:30 a.m.-4 p.m., Beall Park Art Center, 406-586-3970

June 29-30

"Cymbeline" - 8 p.m., MSU Grove, 406-994-3901

June 30

"Hiawatha" - 7 p.m., Willson Auditorium, Yellowstone Ballet, 406-222-0430

Butte

May 5

Lecture: "With an Unclenched Fist: Montana's Conscientious Objector Camps, 1942-1946" - 7 p.m., Sacred Ground Center, 406-498-4755

May 6

Community Concert: The Glenn Miller Orchestra - 8 p.m., Mother Lode, 406-723-3602

May 12

Art Walk - 5-9 p.m., Uptown

May 16

Lecture: "Happy as a Clam, A Study of Clichés" - 7 p.m., Sacred Ground Center, 406-498-4755

May 21

Butte Symphony: "Of Sacred and Secular" - 7:30 p.m., Mother Lode Theatre, 406-723-5590

Carter

June 11

Quilts on the Prairie Outdoor Quilt Show - 10 a.m.-3 p.m., The Quilting Hen, 406-734-5297

Charlo

June 18

Old Time Social - 11 a.m.-3 p.m., Ninepipes Museum of Early Montana, 406-644-3435

Columbia Falls

June 23, 30

Don Lawrence Orchestra - 8 p.m., Marantette Park, 406-892-3313

June 30

Paul Lawrence Memorial Concert - 8 p.m., Marantette Park, 406-892-1881

Condon

May 3

Jeni Fleming Trio - 7 p.m., Swan Valley School Gym, 406-677-3171

Conrad

June 10

Art in the Park - 11 a.m.-7 p.m., High School Gymnasium, 406-271-3331

Corvallis

June 25-26

"A Quilter's Garden" Quilt Show - 10 a.m.-4 p.m., High School, Bitterroot Quilt Guild, 406-363-7949

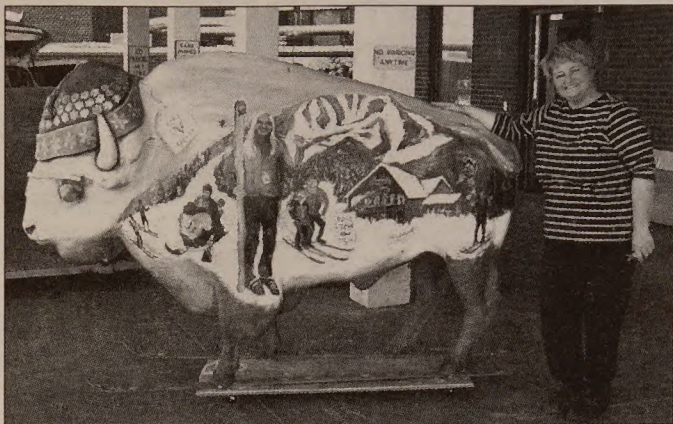
Dillon

May 27

"The Clark and Lewis Show" - 7 p.m., Old Depot Theatre, Vigilante Theatre Company, 406-683-5027

May/June

Deadline for the July/August 2005
Arts Calendar is June 1, 2005
Send information (form is on page 35) to:
Lively Times
1152 Eagle Pass Tr., Charlo, MT 59824
Phone: 406-644-2910 • Fax: 406-644-2911
e-mail: writeus@livelytimes.com



Buffalo from the Great Falls Buffalo Hunt public art project will be unveiled at the C.M. Russell Museum May 14. Above is Sue Toppen, of Monarch, with her creation, "Montana Ski Buff."

Fort Benton

June 10-12
Fort Benton Summer Celebration - various venues, 406-622-3864

Fort Peck

June 17-19, 24-26
"Little Shop of Horrors" - 8 p.m., Fort Peck Theatre, 406-228-9216

Fort Union

May 1
Lewis and Clark at the Confluence Commemoration - Fort Union National Historic Site, 406-443-1916

June 16-19
Fort Union Rendezvous - Fort Union Trading Post, 406-433-1916

Fraser

June 17-19
Red Bottom Celebration - Powwow Grounds, 406-768-5155, ext. 338

Gardiner

May 6
"Yellowstone Inspired" - 7 p.m., Community Center, Electric Peak Arts Council, 406-848-9982

Georgetown

June 27
Wilbur Rehmann Jazz Quartet - 4 p.m., St. Timothy's Chapel, 406-563-2616

Glasgow

May 14-17
"Corps of Discovery II: 200 Years to the Future" - Valley County Fairgrounds, 406-228-2222

May 14
"The Clark and Lewis Show" - 7 p.m., Cottonwood Inn, Vigilante Theatre Company, 406-228-8213

May 15
"Odyssey West" - 4 p.m., Valley County Fairgrounds, 406-228-2222

Great Falls

May 1
"Pieces of Our Past" Quilt Show - 10 a.m.-4 p.m., Exhibition Hall, ExpoPark, 406-727-2881

May 6
Reading: Paul Zarzyski - 7 p.m., Public Library, 406-453-0349, ext. 220

May 6, June 3
First Friday Art Walk - 6-9 p.m., downtown, 406-761-7156

May 7
Air Supply - 8 p.m., Civic Center, Mansfield Theatre, 406-455-5840

May 7
May Faire - 5:30 p.m.-midnight, Civic Center Convention Center, 406-455-5840

Treasure Statesmen Barbershop Chorus:
"A Cascade of Harmony" - 2:30 and 7:30 p.m., University of Great Falls Theater, 406-761-2120

May 8
Cascade Quartet: "Mother's Day Serenade" - 2 p.m., First Congregational Church, 406-453-4102

In the Name of Love Tour - 7 p.m., Civic Center Mansfield Theater, Valley Community Bible Church, 406-455-8514

Seventh Anniversary Celebration - noon-5 p.m., Lewis and Clark Interpretive Center, 406-727-8733

May 10

Cascade Quartet:
"Mother's Day Serenade" - 7:30 p.m., UGF Theatre, 406-453-4102

May 14

Buffalo Daze - C.M. Russell Museum, 406-727-8787
Great Falls Young People's Choir: "A Bright and Beautiful Spring Concert" - 2 p.m., Faith Lutheran Church, 406-590-1019
Spring Dance Concert - noon, Civic Center Mansfield Theater, 406-771-1313

May 21

"How Sweet It Is" - 2 and 7:30 p.m., Civic Center Mansfield Theater, 406-455-8514

May 22

Great Falls Young People's Choir - 2 p.m., Congregational Church, 406-590-1019

June 4-5

Lewis and Clark Ballet: "A Tremendous Journey" - Civic Center Mansfield Theater, 406-771-1313

June 6

Lecture: Clay Jenkinson - 8 p.m., Lewis and Clark Interpretive Center, 406-727-8733

June 18

Lecture: James Starr - 6-8 p.m., Lewis and Clark Interpretive Center, 406-727-8733

June 24

Chautauqua - 7-9 p.m., Lewis and Clark Interpretive Center, 406-727-8733

June 24-25

Festival of the Book - Public Library, 406-453-0349

June 26

Lecture: "19th and 20th Century Artists' Interpretations of the Lewis and Clark Expedition" - 7 p.m., University of Great Falls Theater, 406-791-5292

Lecture: Steve McCracken: "Indian Trade Beads" - 2-2:45 p.m., Lewis and Clark Interpretive Center, 406-727-8733

Hamilton

May 1

"Pandora's Box or The Paradise of Children" - 2 p.m., River Street Theatre, 406-363-1203

May 6

David Francey - 8 p.m., Performing Arts Center, 406-375-6074

May 7

Kentucky Derby Day - noon, Daly Mansion, 406-363-6004

May 8

Sunday Series: Sue Wall-Maclean and Friends
Mother's Day Concert - 2:12 p.m., Ravalli County Museum, 406-363-3338

May 13

"Season's Readings" - 7 p.m., Hamilton Playhouse, 406-375-9050

June 5

"Calamity Jane Revisits the Bitter Root" - 2:12 p.m., Ravalli County Museum, 406-363-3338

June 10-12

Big Sky Fiber Arts Festival - all day, Daly Elementary School Gym, 406-777-2141

Montana Professional Artists Association Show and Sale - Bitterroot River Inn, 406-961-3887

June 10-12, 16-19, 23-26

"Guys and Dolls" - Hamilton Playhouse, 406-375-9050

June 11-12

Bitter Root Days - Ravalli County Museum, 406-363-3338

June 19

Toe Tappin' Oldtime Concert - 2:12 p.m., Ravalli County Museum, 406-363-3338

June 26

Lecture: Dr. Richard Ellis - 2:12 p.m., Ravalli County Museum, 406-363-3338

Hardin

May 6-7

Trash and Treasures - Fairgrounds, Jailhouse Gallery, 406-665-3239

May 21

Tea and Fashion Show - 1 p.m., Jailhouse Gallery, 406-665-3239

June 22-26

Little Big Horn Days - various venues, 406-665-1672

June 24-26

Custer's Last Stand Reenactment - Reenactment Grounds, 406-248-3555

Havre

June 16, 23, 30

Tunes at Noon - noon-1 p.m., Town Square, 406-265-4383

Helena

May 1, 5-8, 12-14, 19-21

"Seussical" - Grandstreet Theatre, 406-447-1574

May 13-21

Historic Preservation Week - various locations

May 13

Montana Military Museum Wine Fair - 6:30-10 p.m., Algeria Shrine Center, 406-458-9847

May 17

Artbeats Chef's Tour - various homes, 406-933-5490

May 20

Spring Artwalk - 6-10 p.m., downtown, 406-447-1535

May 21

Helena Symphony: Symphonic Salute to America - 8 p.m., Civic Center, 406-442-1860

"The Little Mermaid" - 2 and 7 p.m., Helena Middle School, 406-433-1231

June 3, 10, 17, 24

Friday's Lunchbreak - 11:30 a.m.-1 p.m., Pioneer Heritage Park, 406-447-1535

June 12-13

Helena Chamber Singers - Myrna Loy, 406-443-7684

June 17-18, 23-25, 30

"The Comedy of Errors" - 8 p.m., Performance Square, 406-459-4386

June 23

Helena Choral Concert: "Liebesliederwalzer" - 8 p.m., Myrna Loy Center, 406-933-5246

June 25

Gala Benefit Dinner and Auction - Archie Bray Foundation, 406-443-3502

Last Chance Bluegrass Festival - Pioneer Heritage Park, 406-447-1535

June 26

Community Open House - noon, Archie Bray Foundation, 406-443-3502

Helena Choral Week Concert - 4 p.m., Cathedral of Saint Helena, 406-33-5246

June 27-30

"Bard Days" - 9 a.m.-3 p.m., Performance Square, 406-459-4386

Hot Springs

June 10-12

Homesteader Days - various locations, 406-741-2662

Kalispell

May 5

Battle of the Bands - 5-9 p.m., White Oak Grand Hotel, 406-756-3668

May 14-15

Glacier Symphony: "Icons of the Twentieth Century" - Flathead High School Auditorium, 406-257-3241

May 20

Benefit Auction of Miniatures - 6 p.m., Hockaday Museum of Art, 406-755-5268

Don Lawrence Orchestra - 7:30-10:30 p.m., Eagles, 406-755-6088

June 17

"Dance Into Art" - 7 p.m., Depot Park, 406-755-0760

(Continued on next page)



Montana Artists Refuge's annual Jazz Brunch and Basin City Jazz and Art Experience will be held June 12 in Basin with the R. Carlos Nakai Quartet performing.



A

Arts Calendar, May/June

20

Cultural Connections helps build attendance

Studies consistently show that a major obstacle to attending cultural events is "no one to go with." As an anecdote, the Billings Cultural Partners (BCP), a consortium of arts-oriented groups, launched its first Cultural Connections program in January, and offered a second on March 11. Participants gathered at the Antique Depot, then attended "House and Garden" at Venture Theatre.

Cultural Connections is the answer to the following predicaments: Do you feel like you are missing out on great experiences? Do you have a partner, friends and relatives stand you up when it comes to attending performances and events, exhibition openings, literary readings and concerts?

Billings Cultural Partners offer over 40 events each month. Cultural Connections is way for people to not "go it alone" as they explore the world of arts, history, music and stage performance.

For information on the program, call Billings Cultural Partners at 406-294-5059 or e-mail sharin@down.townbillings.com.

Kalispell (continued)

June 21, 28

Picnic in the Park Music Series - 7-9 p.m., Depot Park, 406-758-7700, ext. 4

June 22, 29

Picnic in the Park Music Series - 11:30 a.m.-1:30 p.m., Depot Park, 406-758-7700, ext. 4

Lakeside

May 13-15, 20-22

"Godspell" - Little Yak Playhouse, 406-270-1668

Lewistown

May 15

"Live! Boxed Set" - 6:30 p.m., Yogo Inn, Vigilante Theatre Company, 406-538-8278

Libby

May 6-7

"Hansel and Gretel" - Memorial Center, 406-293-4807

May 7

Wings Cinco de Mayo Party - 6:30 p.m., Memorial Center, 406-293-0280

May 14

Wings Variety Show - 7 p.m., Memorial Center, 406-293-0280

May 21-22

Kootenai Kountry Antique and Collectibles Show - Memorial Center, 406-293-9643

May 29-June 5

Bluegrass Country Campout - Snyder Field, 406-293-6608

June 17

Scott Kirby - 7 p.m., Memorial Center, 406-293-9643

June 24-25

Kootenai Karakters Melodrama - Little Theater, 406-293-9643

Livingston

May 1, 6-8, 13-15, 20-22, 27-29

"Damn Yankees" - Firehouse 5 Playhouse, 406-222-1420

June 24-25

Homer's "Odyssey" - Firehouse 5 Playhouse, 406-222-1420

June 25

Artwalk - 6:30-9:30 p.m., downtown, 406-222-0850

Lolo

May 28-30

Interpretive Programs - 11 a.m., 1 and 3 p.m., Traveler's Rest State Park, 406-273-4253

June 24-25

Lolo Days - June 24, Community Center and ballfields, 406-880-7876

June 30

Discover Travelers' Rest - Traveler's Rest State Park, 406-273-4253

Loma

June 1

Touch the Trail of Lewis and Clark - Virgelle Mercantile, 406-378-3110

Malta

June 24-26

Milk River Gospel Jamboree - Trafton Park Arena, 406-654-2913



The Vigilante Theatre Company presents "Live! Boxed Set" May 15 in Lewistown and May 20-21 in Belt.

Missoula

May 1

Broadway in Missoula: "Grease" - 7 p.m., University Theater, 406-243-4501

May 1-7

International Wildlife Film Festival - Wilma Theatre and Roxy Theater, 406-728-9380

May 1

Western Montana Woodcarvers Show - noon-4 p.m., Fairgrounds, 406-251-3089

May 3

Mary Chapin-Carpenter with Mindy Smith - 7:30 p.m., Adams Center, 406-243-4051

May 4-7

Spring Dance Concert - 7:30 p.m., UM Montana Theatre, 406-243-4481

May 5-8, 11-15

"Damn Yankees" - MCT Center for the Performing Arts, 406-728-7529

May 6, June 3

First Friday Gallery Night - 5-8 p.m., downtown, 406-543-4238

May 7

Missoula Storytelling Festival - Conference Center, St. Pat's Hospital, 406-327-7400

May 8

Bill Harley - 1 and 3:30 p.m., UM Montana Theatre, 888-MONTANA
Garden City Brewfest - noon-8 p.m., Caras Park, Downtown Association, 406-543-5238

May 23

Phil Vassar and Joe Nichols - 7 p.m., Adams Event Center, 406-728-9300

May 24

Reading: Jon Turk - 7 p.m., Fact and Fiction, 406-721-2881

June 4-11

Missoula Colony 10: A Gathering of Writers for Stage and Screen - various locations, UM Campus, 406-243-5288

Moiese

May 10

River Honoring Ceremony - 6 p.m., Flathead River, CS&KT Department of Natural Resources, 406-883-2888, Ext. 7299

Philipsburg

June 30

"Not Now Nettie" - 7 p.m., Opera House Theatre, 406-859-0013

Polson

May 1

"Broadway Bound" - 2 p.m., John Dowdall Theatre, Port Polson Players, 406-883-9212

May 4

Jeni Fleming Acoustic Trio - 7:30 p.m., High School, Big Productions, 406-676-2427

June 10-12, 17-19

"Lewis and Clark and the Little People" - John Dowdall Theatre, Port Polson Players, 406-883-9212

June 18-19

Main Street Festival Art and Craft Fair - Main Street, Polson Business Community, 406-883-5800

June 23

An Evening with Jack Hanna - 7 p.m., Kwa Taq Nuk Resort, 406-883-3786

Red Lodge

May 7

James Pentaudi: "My Life is a Musical" - 8 p.m., Round Barn, 406-446-1197

May 12

"Red Lodge Reminiscing" - 7 p.m., Carbon County Museum, 406-446-3667

May 14, 28

Ringling 5 - 8 p.m., Round Barn, 406-446-1197

May 15

Doc's Jazz Ramblers - 2 p.m., Round Barn, 406-446-1197

May 21

The Greg and Greg Show - Con Queso (With Cheese) - 8 p.m., Round Barn, 406-446-1197

May 29

"Neon Dreams" - 7:30 p.m., Round Barn, Vigilante Theatre Company, 406-446-1197

June 16

"More Jerks in Montana History" - 7 p.m., Carbon County Museum, 406-446-3667



The Glacier Symphony will perform works by Prokofiev and Shostakovich in "Icons of the Twentieth Century," May 14-15 in Kalispell

Rexford

June 11

West Kootenai School Auction - 9 a.m., Highway 37, 406-889-5347

Ronan

May 7

Kicking Horse Job Corps Powwow - Job Corps Gymnasium, 406-644-2217

Stevensville

May 6, June 3

First Friday - 6-9 p.m., downtown, 406-777-3773

May 27-28, June 3-5, 10-12

"Once Upon a Mattress" - Chantilly Theater, 406-777-2722

Townsend

June 3-5

Cowboy Entertainer Gathering - Broadwater High School, 406-266-3946

Ulm

May 21-22

Native American Art Show - Ulm Pishkun State Park, 406-866-2217

June 18

Ulm Rhubarb Festival - 9 a.m.-3 p.m., Griffin's Inn, 406-866-3227

June 24-30

Mammoth Hunt - 9 a.m.-5 p.m., Ulm Pishkin Interpretive Center, 406-866-2217

Virginia City

May 27-29, June 1-5, 8-12, 15-19, 22-26, 29-30

Brewery Follies - Gilbert Brewery, 800-829-2969

May 28

Opening Gala: "Sweeney Todd, The Demon Barber of Fleet Street" - 7 p.m., Opera House, 800-829-2969

May 28-29, 31-June 5, June 7-12, 14-19, 21-26, 28-30

Virginia City Players - Opera House, 800-839-3969

June 13-17, 20-24, 27-30

"The Complete Works of William Shakespeare Abridged" - Gilbert Brewery, 800-829-2969

West Yellowstone

May 27-28, 30-June 2, June 7, 9, 11, 13, 15, 17, 21, 23, 30

"Bye Bye Birdie" - Playmill Theatre, 406-646-7757

June 3-4, 6, 8, 10, 14, 16, 18, 20, 22, 28

"The Foreigner" - Playmill Theatre, 406-646-7757

June 24-25, 27, 29

"The Secret Garden" - 6 and 8:30 p.m., Playmill Theatre, 406-646-7757

Whitefish

May 6-7, 13-14, 20-21

"The Underpants" - 8 p.m., O'Shaughnessy Center, 406-862-5371

May 26-27

Roy Hytower - 9 p.m., Flanagans Central Station, 406-862-8888

June 2

First Thursday - 6-9 p.m., downtown, 406-862-5929

June 3-4

Studebaker John and the Hawks - 9 p.m., Flanagans Central Station, 406-862-8888

June 17-18

Phillip Walker - 9 p.m., Flanagans Central Station, 406-862-8888

June 25

65 Roses Art Auction and Benefit Concert featuring Philip Aaberg - 5 p.m., O'Shaughnessy Center, 406-432-3647

Exhibitions, May/June

Anaconda

Copper Village Museum and Arts Center: "An Indian Portfolio," through May 15; "Roots of Rhythm II," June 1-30; 406-563-2422

Augusta

Latigo and Lace: Augusta Rodeo Art Show, June and July; 406-562-3832

Big Sky

Gallatin River Gallery: "Journey," month of May; Linda Abbott, "Plein Air Paintings: The West," June 10-July 30, reception 6-8 p.m. June 17; 406-995-2909

Big Timber

Hodges Fine Art: Dave Hodges, May and June, reception 4-7 p.m. May 21; 406-932-6834

Bigfork

Artfusion: Student Art Show, month of May, reception 3-7 p.m. May 7; Wendy Anderson and Tom Herzog, reception 7 p.m. June 28; 406-837-3526

Bigfork Art and Cultural Center: Spring Members Art Show and Sale, May 6-28, reception 5-7 p.m. May 7; Selected Artists, June 3-25; 406-837-6927

Kootenai Galleries: Jeffrey Craven, "Watercolor Gouche Nostalgia," through June; 406-837-4848

Billings

McIntosh Art Company: Gary Bates, May 1-27, reception 5-9 p.m. May 6; Alice Walden, month of June; 406-252-2010

Moss Mansion: "Home Front Warriors," through June 6; 406-256-5100

Peter Yegen Jr. Yellowstone County Museum: "Yellowstone History Mysteries," through June 15; 406-256-6811

Sandstone Gallery: Leo Olsen and Sue Hamersmark, and guest artist Mana Lesman, through May; Jeanine Deiling and Gordon Traweck, through June; 406-256-5837

Western Heritage Center: "J.K. Ralston: A Man Out of Time," through Sept. 6; Kenneth D. Swan, "Splendid Was the Trail," through May 14; 406-256-6809

Yellowstone Art Museum: "Running Rabbit: The Work of Kevin Red Star," through July 17; Gordon McConnell, through June 19; "The Poindexter Collection: Recent Acquisitions," through June 30; and "Montana Connections: Modernism Then and Now," through July 3; 406-256-6804

Boulder

Boulder Hot Springs: Deanna Meyers Johnson, "Spirit-scapes," May 4-July 20, reception noon-3 p.m. May 15; 406-225-4339

Bozeman

Beall Park Art Center: "Borrowed Curiosities," through May 25; Bruce Selyem, "Form Not Function: The Art of Historic Grain Elevators," June 3-July 22, reception 7-9 p.m. June 3; 406-586-3970

Emerson Art and Cultural Center: "The Art of Ernie Pepon," through May 18; "Yellowstone Artist-Explorers," through May 18; Grayce Holzheimer, May 27-August 25; 406-581-4849

Helen Copeland Gallery: BFA Exhibit, through May 6, closing reception 5-7 p.m. May 6; 406-994-2562

Museum of the Rockies: "Doubleday's Cowgirls," May 14-Sept. 11; "Cosmic Questions: Our Place in Space and Time," through Sept. 5; "The Hall of Horn and Teeth," opens June 18; 406-994-2251

Browning

Lodgepole Gallery and Tipi Village: "Ksachakomitapi (Mother Earth)" through Sept. 6, reception 3-6 p.m. June 5; 406-338-2787

Museum of the Plains Indian: Ernest Marceau Jr., through June 7; Works by Native American Artists, through Sept. 30; 406-338-2230

Butte

Mai Wah Museum: "The Butte Chinese Experience," ongoing; 406-723-3231

Main Stope Gallery: All-Member Show, month of May; Tenth Anniversary Show, month of June, reception 7-9 p.m. June 3; 406-723-9195

Uptown Café: "People with Panache," through June 25; 406-723-4735

Charlo

Ninepipes Museum of Early Montana: Sharps Arms and Accoutrements, and Doll Display, through Sept. 5; 406-644-3435

Chester

Liberty Village Arts Center: "Mark Abrahamson: Montana Legacy," May 1-31; Steve Glueckert, month of June, reception 7-9 p.m. June 1; 406-759-5652

Colstrip

Schoolhouse History and Art Center: Art Coehlo, "Passion Fruit, May 1-24, reception 7-9 p.m. May 24; "The Colstrip Mines," June 13-Aug. 26, reception 10 a.m.-5 p.m. June 24 and 11 a.m.-5 p.m. June 25; 406-748-4822

Darby

Darby Art: Toddy Perryman, month of May; Gigi Don Diego, month of June; 406-821-3101

Deer Lodge

Montana Auto Museum in the Old Prison Complex: Muscle Cars of the '60s and '70s, ongoing; 406-846-3111

Dillon

The Drift Gallery: High School Festival of Art, May 3-27, reception 6-9 p.m. May 13; Mary Jacques, "Healing Images," May 31-July 29, reception June 3; 406-683-3456

UM-Western Art Gallery: Lee Silliman, "The Other Yellowstone," May 3-July 1; 406-683-7232

Dixon

Wild Plum Station: Lila Faylor, Jean-Jacques Myard and Debrah Fosket, month of May, reception 8 p.m. May 7; George Ybarra and Lori Yamell, month of June, reception 8 p.m. June 4; 406-246-2787

Drummond

Ohrmann Museum and Gallery: "Something to Offend Everyone," ongoing; 406-288-3319

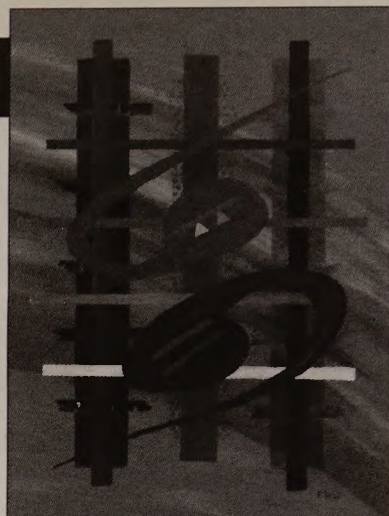
Great Falls

C.M. Russell Museum: "Charles Fritz - An Artist with the Corps of Discovery," May 20-Aug. 20; Re-installed Works by Olaf Seltzer and Three Generations of the Seltzer Family, ongoing; 406-727-8787

Children's Museum of Montana: "Historic Montana," ongoing; 406-452-6661

Galerie Trinitas, University of Great Falls: "Illustrations of Botanicals from the Lewis and Clark Expedition," June 2 through August, reception 7-9 p.m. June 2; 406-791-5292

Gallery 16: Carol Spurgeon and Mike Jensen, May 2-31, reception 6-9 p.m. May 6; Sue



"Life" and other works by Francis Wall are exhibited May 13-Aug. 15 at Paris Gibson Square Museum of Art in Great Falls.

Toppen and Judy Ericksen, June 2-30, reception 6-9 p.m. June 3; 406-453-6103

High Plains Heritage Center: "Handcrafted: An Expression of American Tradition," opens May 12, reception, May 19; "Celebrating Central Montana's Agents of Change," ongoing; 406-452-3462

Lewis and Clark Interpretive Center: Michael Haynes, opening reception 7-9 p.m. June 2; 406-727-8733

Paris Gibson Square Museum of Art: Student Art Exhibition, through May 8; "Offerings from the Heart" and "Amber Jean: Reliquaries," through May 15; Francis Wall, May 13-Aug. 15, reception 5:30-7 p.m. May 13; VSA Student Art Exhibition, May 15-25, reception 10 a.m.-noon May 20; "Tracing Journeys: Maps as Metaphors," June 2-Oct. 15; "In This Neighborhood," June 2-Nov. 1; 406-727-8255

Hamilton

Frame Shop and Gallery: Colleen Stimpson, "Show of Simplicity," through May 26; Bob Phinney, May 27-June 24, reception 5-8 p.m. May 27; 406-363-6684

Ravalli County Museum: Jo Rainbolt, through May; Hellgate Treaty Exhibit, through June, opening 2:12 p.m. May 1; Henry Grant Bitter Root Exhibit, through August; 406-363-3338

Hardin

Jailhouse Gallery: "Bustles and Biscuits" and "Paintin' Class," May 3-28; "On the Trail of Lewis and Clark with Sacajawea," June 3-Aug. 29; 406-665-3239

Helena

A.L. Swanson Gallery: Emerging Artists, May 13-June 11, reception 6-8:30 p.m. 406-443-3342

Archie Bray Foundation: "Lincoln Fellowship Exhibition," May 19-29, reception 6-8 p.m. May 19; "Community Exhibition," June 1-5, reception 6-8 p.m. June 1; "Resident Artists Exhibition," June 16-July 31, reception 6-8 p.m. June 16; 406-443-3502

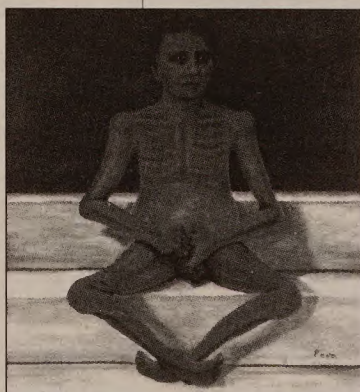
Holter Museum of Art: "Ourselves and Our Community" and "Youth Electrum," through May 31; "Ken Holder: Following the Corps of Discovery," May 3-Aug. 6, reception 7-9 p.m. June 3; "Inner Discovery: Contemporary Thangkas from Tibetans in Exile," June 3-July 31, reception 7-9 p.m. June 3; "Native Perspectives on the Trail: A Contemporary American Indian Art Portfolio," June 3-Aug. 30 reception 7-9 p.m. June 3; Tom Howard, June 3-30, reception 7-9 p.m. June 3; 406-442-6400

Montana Historical Society: "Painting the Corps: Artistic Visions of Lewis and Clark," through November; "Portraits of Native Americans," May 16 through November; 406-444-2694

Myrna Loy Center:

Artist*Forest*Community Forest Service Centennial Art Exhibition, May 1-30; 406-443-0287

(Continued on next page)



Works by Ernie Pepon are on display through May 18 at the Emerson Art and Cultural Center in Bozeman.

21

YAM auction sets five-year record

The Yellowstone Art Museum's 37th Annual Art Auction, held March 5 at the museum in Billings, was a resounding success with the highest grossing art sales in the past five years.

More than 500 people attended festivities that included both live and silent auctions, a lavish dinner buffet, and a raffle for a Mazda Tribute SUV. The annual auction is a premier art showcase that draws collectors from across the country. More than 140 artists were featured, and artwork ranged from "cutting edge" contemporary to traditional landscape and western motifs, and included painting, sculpture, ceramics, furniture, jewelry and more.

Art sales reached the \$225,000 mark with the total gross sales for the event coming in at \$320,000. All proceeds from the auction help fund the museum's exhibitions and education programs.

For more information visit yellowstoneartmuseum.org.

Russell art auction sets new sales record

Sales totals for the annual C.M. Russell Auction soared to new heights at this year's event, held March 18-19 in Great Falls. A watercolor by Charlie Russell, "Antelope Hunt No. 1," sold for \$170,000 Saturday night, contributing to the evening's record total of \$1,207,050 – well above the record set in 2004 of \$930,000. A second Russell watercolor, "Cowboy on a Horse," sold for \$57,500.

Friday night was also off the charts with \$738,000 in sales, topped by \$90,000 paid for the Russell watercolor, "Plains Indian on Horseback."

All told, the auction garnered just under \$2 million, easily outstripping last year's sales record of \$1.54 million.

Several Montana artists were honored during the annual awards ceremony on Friday afternoon. The late Joe Abbrescia, who participated in the Russell Art Auction for more than two decades, received the Honorary Chairman's Award. His oil painting, "Morning Calf," brought \$23,000 in Saturday's auction.

Great Falls native Terry Mimnaugh, who now lives in Lakeside, won the Jurors' Best of Show Award, which includes a cruise for two and a \$1,000 cash prize. Her painting, "Dugout Canoe," sold for \$22,500.

The new CMR Museum CEO Award went to Brent Cotton of

Stevensville. His 36-by-60-inch oil, "Evening in the Valley," brought \$12,000.

Jan Nerem, an educator who now oversees ensembles and the youth orchestra for the Great Falls Symphony, took home the Scriver Bronze Award. She was honored as "a true community activist, using her talents in a wide variety of ways," including organization of the "I Like Charlie Russell Because ..." essay contest.

Other top-selling works included "Warchief" by Olaf Wieghorst, which sold for \$35,000; "Lake McDonald" by John Fery, which brought in \$23,000; "High on the Rock Creek Trail," by Billings artist Charles Fritz, which sold for \$25,000; and Russell Chatham's "Pond on a Summer Evening," which went for \$24,000.

The two artists who have participated in all 37 Russell Auctions were on hand again this year. Bob Morgan of Clancy, sold "Knights of the Plains" for \$6,000 and Steve Seltzer of Great Falls sold "The Vision Seekers" and "One Summer's Day" for \$7,500 each.

During the past 36 years, the Russell Auction has sold \$17.8 million worth of art. In addition, the annual Quick Draws have raised \$700,000, generating a total of \$4.7 million from the auction for the C.M. Russell Art Museum.

22

Buffalo invade the Electric City

Great Falls will be home to the latest invasion of artistically adorned animal art when a herd of painted fiberglass buffalo and calves is unveiled May 14 during Buffalo Daze at the C.M. Russell Museum.

The event marks the first time the entire herd of 26 adults, four calves and 20 miniature (tabletop-size) buffalo will be assembled in the same place. Artists from around the region have adorned the critters, which will be on display throughout the city through the summer. The colorful bison sell to the highest bidders Sept. 10, during the Bull Auction at Four Seasons Arena.

The Buffalo Hunt is a community art project developed by the Russell Museum to showcase public art and promote community pride, while raising funds for exhibit, education and acquisition programs.

Buffalo Daze, 11 a.m.-4 p.m. May 14, includes games, opportunities to paint your own buffalo, storytelling, crafts, music and a barbecue. The herd will also parade through town June 2 during the Lewis and Clark Bicentennial Parade.

For details on the project, call 406-727-8787.

Exhibitions, May/June

Turman Gallery: Bonnie Lambert, May 13-June 25, reception 6-8:30 p.m. May 13; 406-443-0340

Upper Missouri Artists Gallery: Linda Keesaer Compton, through June; 406-457-8240

Kalispell

Hockaday Museum of Art: Preview Party: Benefit Auction of Miniatures, May 6-20; "Buckaroo – The Photographs of Kurt Markus," through May 14; "Splendid Was the Trail: Photographs of the National Forests by K.D. Swan," June 2-Aug. 12; "Winold Reiss: Artist for the Great Northern," June 2-Oct. 18; "Crown of the Continent," ongoing; 406-755-5268

Kalispell Regional Medical Center

Gallery: Hayley Stevens and Patricia Stewart, "The Healing Arts," through Aug. 31; 406-257-4217

Museum at Central School: "Glacier National Park's Chalets, Lodges, Red Busses, Black-foot Indians," through May 19; "Demersville, 1887-1892," "Frank Bird Linderman," "Sand Monkeys, Tie Hacks and River Pigs" and "This Precious Reserve" ongoing; 406-756-8381

Sassafras: Susan Miller and Penelope Bennett, through May; Larry Johnson and Kay and Reg Wearley, through June; 406-752-2433

Lewistown

Lewistown Art Center: Watercolor Society Members Show, May 3-28, reception 5-7 p.m. May 14; "Bras for the Cause," through May at downtown businesses; "Carl E. Jensen and Daughters," May 31-June 25; 406-538-8278

Livingston

Livingston Depot Center: Peter Koch, "Fact/Idea," "Rails Across the Rockies," "Film in Montana" and "The Livingston Depot in History and Architecture," opening May 28; 406-222-2300

Tierra Montana:

"Artists of the Americas," and Weaving by Ben Maestas; 406-222-3000

Miles City

B.A.G. Gallery: Colorful Cowboy Collection, May 2-June 30, reception 7-9 p.m. May 7; 406-234-2785

Custer County Art and Heritage

Center: Katie Knight, "Eye-witness Colombia," through May 8; Western Art Roundup, May 12-June 26, reception 9:30-11:30 a.m. May 22; "Miles City on the River: Portrait of an Era," ongoing; 406-234-0635

Missoula

Dana Gallery: Bruce Park and Genise Park, and "An Artist's Palette," through May, reception 5-8 p.m. May 6; Bob Phinney, June 3-27, reception 5-8 p.m. June 3; Benefit Art Auction Exhibit for the Nature Conservancy, June 3-17, auction June 17; 406-721-3154

Gallerie Saintonge: "Aerial," through May; Nina Zurier, "Something in Water and Water in Something," May 17-June 22, reception 5-8 p.m. June 3; 406-543-0171

Historical Museum at Fort Missoula: Len McCann, "Western Impressions," through June 5; "Buffalo Bill's Wild West Show," June 5 through August, reception 1-3 p.m. June 5; "Following in the Footsteps: Before and After Lewis and Clark," ongoing; 406-728-3476

Missoula Art Museum (Temporary Contemporary in the Florence Building): "Native Perspectives on the Trail: A Contemporary American Indian Art Portfolio," through May 21, reception 5-8 p.m. May 6; Jeneese Hilton, "Shadow Boxing," through May 21; "American Abstract Artists Portfolio" and "Drawings of Roger Walker," May 27-June 11; reception: 5-8 p.m. June 3; "Bobbie McKibbin: Drawn West," June 17-July 23, reception July 1; 406-728-0447

Monte Dolack Gallery: Monte Dolack Flathead Lake Art Poster Release and works by Mary Beth Percival, Melora Neaves and D.G. Walker, reception 5-8 p.m. May 6; 406-549-3248

UM Gallery of Visual Arts: Marcy James and Ryan Mitchell, May 3-13, reception 5-7 p.m. May 6; 406-243-2813

Pablo People's Center: "Salish Faces," "Among the Flathead in 1950," and



Betsy Hurd will be included in the Custer County Art and Heritage Center's annual Western Art Roundup, on exhibit May 8-June 26 in Miles City.

"First Sun – the Beginning," ongoing; 406-675-0160

Polson

Sandpiper Gallery: Art Teachers Exhibit, through May 21; Frank Tyro, Lori Lambert, Leslie Camel, Barbara Iwanga and Mo Ryan, May 24-June 25, reception 5-7 p.m. May 27; 406-883-5956

Red Lodge

Bridge Creek Kitchen and Wine Bar: Jason McPhillips, "Travelogue: A Painter's Diary," through May 31; 406-446-9900

Depot Gallery: Leo Olson, "The Many Faces of Olson," through May, reception 4-6 p.m. May 13; Kristi Brothers, "Raku Works in Clay," and Brian Debon, "Looking West," May 1-31; "Three Times a Ringer," month of June, reception 4-6 p.m. June 3; 406-446-1370

Sidney

MonDak Heritage Center: Adam Carretta, "Oils on Wood," through May 29; Student Artwork and Fort Peck Community College Faculty and Students Exhibit, through May 22; "The Custer County Traveling Exhibit," May 31-June 24; and "Horse and Carriage," May 31-June 26; Beth Krueger Photos, June 1-Aug. 29; 406-433-3500

Three Forks

Headwaters Heritage Museum: "Gallatin City," June 1-Oct. 7; 406-285-4778

Ulm

Ulm Pishkin Interpretive Center: Life Skills and Native American Art Display, June 17-22; 406-866-2217

Whitefish

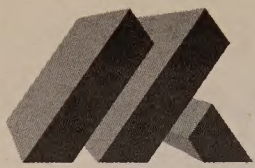
Stumptown Art Studio: Spring Show of Student Artwork, month of May, reception 6-9 p.m. May 20; Kristen Murphy and Karsten Carlson, "Duet of Color," month of June, reception 6-9 p.m. June 2; 406-862-5929

Wolf Point

Senior Citizen Center: "The Country Grain Elevator," June 15-July 20; 406-653-2012



Kenneth Dupee Swan's photographs will be featured in "Splendid Was the Trail: Photographs of the National Forests 1911-1947," opening June 2 at the Hockaday Museum of Art in Kalispell.



MAGDA

Montana Art Gallery Directors Association

MAGDA-Sponsored Exhibitions

Touring May/June 2005

AMERICAN INDIAN PORTFOLIO PROJECT AND TOURING EXHIBITION

Sponsored by Missoula Art Museum, Missoula, MT

Copper Village Museum
and Arts Center,
Anaconda, MT

April 15-May 15

Holter Museum of Art, Helena, MT
June 1-September 1

JAUNE QUICK-TO-SEE SMITH: OFFERINGS FROM THE HEART

Sponsored by NDAGA, Minot, ND

Paris Gibson Square Museum of Art,
Great Falls, MT
February 15-May 15



Susan Arthur's work is on display in "Roots of Rhythm II" at the Copper Village Museum and Arts Center in Anaconda.

KRISTI BROTHERS:

RAKU WORKS IN CLAY

Sponsored by Copper Village Museum
and Arts Center, Anaconda, MT

Carbon County Arts Guild
and Depot Gallery, Red Lodge, MT
May 1-June 1

LOOKING WEST

Sponsored by Copper Village Museum
and Arts Center, Anaconda, MT

Carbon County Arts Guild
and Depot Gallery, Red Lodge, MT
May 1-June 1

MARK ABRAHAMSON:

MONTANA LEGACY

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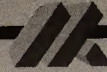
Livingston Depot Center,
Livingston, MT
June 1-October 1

ROOTS OF RHYTHM II:

WATERCOLORS BY SUSAN ARTHUR

Sponsored by Hockaday Museum of Art,
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Copper Village Museum
and Arts Center, Anaconda, MT
June 1-July 1



Montana Art Gallery Directors Association
(MAGDA)

2112 First Avenue North, Great Falls, MT 59401

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Art Mobile of Montana

Check out this statewide traveling educational outreach program in visual art for schools, after school groups, community groups, or any audience. Schedule an Art Mobile presentation and art lessons. The Art Mobile comes right to your door with an exhibit of original Montana artists' works and interactive presentations addressing the art. The 2004/05 exhibit includes 24 original, quality works of art from a variety of media, including 15 prints by Native American artists who have responded to the Lewis and Clark expedition through their art. Check out the website at www.artmobilemontana.org. To schedule an Art Mobile visit for your group, call 406-683-2999 or e-mail scolburn@bmt.net.

Film office offers tips to novices

Want tips on how to get hired on a film production, even with little or no experience?

The Montana Film Office has an informative list of suggestions. Call the office at 406-444-3762, e-mail requests to montana.film@visitmt.com or visit "News 4 Crews" on the website: www.montanafilm.com.



Touring Exhibitions Needed

The Montana Art Gallery Directors Association (MAGDA) is currently soliciting exhibition proposals for 2006, 2007 and 2008. The MAGDA Board of Trustees will be meeting in July to review and select exhibition proposals to present to the MAGDA membership for POSSIBLE bookings during its annual conference/booking session in October.

ALL EXHIBITS MUST BE SPONSORED BY AN ARTS ORGANIZATION

The sponsor organization is responsible for preparing the exhibit for tour, including professional crating, press packets, condition reporting book, shipping to first venue, labels, interpretive text, etc. All contracts and communications with MAGDA will be made directly with the sponsor. If an exhibit is booked at the booking session in October, the sponsoring organization must have all PR packets to MAGDA and the galleries that booked their show by the end of the year in which the show is booked.

ALL FRAMED PIECES MUST BE FRAMED WITH PLEXIGLASS

THE FOLLOWING MUST BE INCLUDED IN THE PROPOSAL

1. Processing fee of \$10 per proposal.
2. Name, address, and phone number of lender and/or sponsoring organization.
3. Title and description of proposed exhibit.
4. Number of pieces in proposed exhibit.
5. Space requirements (running wall or square feet).

6. Available dates (at least four consecutive months available for three exhibitions and travel time for each exhibit). We will be booking for 2006, 2007, and 2008.
7. Rental fee you desire for each four-week period.
8. Insurance value and designation of insurance responsibility.
9. Exact number and exact weights of crates. MAGDA requires the lender to pay shipping to the first venue. The lender is also responsible for crating charges. CRATES MUST BE PROFESSIONALLY MADE, SAFE TO TRAVEL AND REASONABLY SIZED.
10. A HIGH QUALITY 35-mm slide of each piece in the proposed exhibit AND/OR digital photos on a CD with a JPEG format. If slides are used, they must be clearly numbered and labeled. No substitutions or deletions in the exhibit will be permitted.
11. A correlated slide/photo checklist with pertinent information (artist, title, date, media, size).
12. Special restrictions or requirements.
13. Publicity available (catalog, press release, b/w photos, brochure, poster, etc.)
14. SASE FOR RETURN OF SLIDES/CD.

PROPOSALS MISSING ANY OF THESE MATERIALS MAY NOT BE REVIEWED

DEADLINE FOR SUBMITTING PROPOSALS: JUNE 1

We look forward to receiving your proposals. For more information, please contact Patty Bergquist, Executive Director, at 2112 First Ave. North, Great Falls, MT 59401, phone 406-761-1797 or e-mail: montanaart@hotmail.com.

ARTS MARKETING

Montana artisans flourish at Kentucky craft fair

By Dr. Cindy Kittredge,
TRACE Director

Six Montana artisans, five of them students in the Montana State University-Great Falls TRACE program (Transforming Regional Artisans into Creative Entrepreneurs), recently returned from Louisville, KY, where they took Kentucky's fine handcraft show by storm.

Departing on March 1, these Montanans participated in Kentucky Crafted: The Market, where they learned about a prestigious national craft market by exhibiting and selling their fine handcraft, and made nearly \$20,000 along the way.

The group came away with more than knowledge and money. Todd

Lehman, a metal artist from Highwood, was selected as the winner of the show's Best New Exhibitor Award, and Janet Christenot, a wheat-weaver from Chester, was named runner-up. In addition, the group came away with nearly 20 new wholesale accounts located across the United States, including the Atlantic Seaboard states.

Their journey was funded by the Governor's Office for Economic Opportunity. In addition to Christenot and Lehman, participants included Claire Emery, a woodcut artist from Missoula; Pamela Neeley, a beaded-jewelry artist from Butte; Norma Tirrell, an art quilter from Helena; and mixed media artists Kent Epler and Rick Milburn from The Laughing Boy in Missoula.

The group was accompanied by Marilyn Besich, a member of the MSU-Great Falls business management faculty and program director for entrepreneurship; Geoff Sutton, representing the Governor's Office of Economic Opportunity and the Montana Arts Council;

and Dr. Cindy Kittredge, director of the TRACE program.

"This experience has been a life-altering experience for me," said Emery, who sees the TRACE program as instrumental in helping her learn how to manage a sustainable business in the arts. "My experiences at the Kentucky market have shown me that I can grow a viable creative business from my home in Montana that connects with national retail and wholesale markets."

Exhibitor and TRACE student Neeley discovered through the trip to Kentucky that her work has a broader appeal than just to the southwestern part of Montana. "This TRACE program has bumped Neeley Designs up into the realm of a professional yet cottage Montana signature business," she says.

Tirrell, whose wildly colored quilts drew "ahhh" reviews from the crowd, called the trip "an invaluable learning experience."

Pluses included the support of the TRACE instruc-

tors and the camaraderie of the TRACE students and faculty, she added.

One of the top handcrafted shows in the nation, Kentucky Crafted: The Market is the nation's first wholesale/retail gift market and remains one of the few state-sponsored events of this type.

The event, which generates \$2-3 million in direct sales annually, contributes to Kentucky's \$400-million economic impact from fine handcraft.

Because Kentucky is recognized as a model state for its craft pro-

grams and its role in the \$14-billion national craft industry, a Montana delegation met with

Kentucky Craft Marketing staff in February 2004. They observed Kentucky's programs, which offer technical assistance, resource information, workshops and other special events for profes-

sional and economic development.

In addition to Arlynn Fishbaugh, executive director of the Montana Arts Council, Bill Frazier, chairman of the arts council, and Geoff Sutton, the Montana delegation included two legislative leaders, Senator Jon Tester and Representative Monica Lindeen; economic leaders from the Department of Commerce and the Montana Chamber of Commerce; arts council adviser Keith Colbo; and members of the Blackfeet Tribe.

TRACE is a pilot workforce development project at MSU-Great Falls. This program is designed to launch Montana's promising arti-

sans in sustainable arts careers without them leaving the state. It targets students wanting a flexible, short-term educational experience that nurtures the discipline of their art while providing them with the entrepreneurial skills necessary to succeed in creative enterprise.

For more information about the program, contact Cindy Kittredge at 406-268-3713 or e-mail ckittredge@msugf.edu.

This program is designed to launch Montana's promising artisans in sustainable arts careers without them leaving the state.



Geoff Sutton visits with a customer at the market.



Todd Lehman won the Best New Exhibitor Award at the Kentucky craft market.

Project promotes "agri-cultural" Tourism

A new alliance of arts and agriculture, HomegrownHandmade, is aimed at developing "agri-cultural" tourism throughout North Carolina from inventory development through business planning, market research, and development of marketing and promotion.

The North Carolina Arts Council, along with partners HandMade in America and the North Carolina Cooperative Extension Service, was awarded a grant from the Golden LEAF Foundation for a project aimed at stimulating statewide sustainable tourism and showcasing the state's rural riches.

The project's website, www.homegrownhandmade.com, currently features four trails with descriptions and itineraries that include cultural and agricultural attractions and activities. Maps and lists of accommodations, restaurants and tips for getting around are also featured.

Travel packages can bolster cultural tourism

The Montana Arts Council attended meetings of all six of Montana's tourism countries last year to foster promotion of cultural tourism. MAC asked Linda Anderson, executive director of Glacier Country, to provide State of the Arts with information about tourism packaging and how the arts community could be involved. Thank you Linda, for the following article.

By Linda J. Anderson
Executive Director, Glacier Country
Regional Tourism Commission

As part of a massive push the last two years to increase tourism in western Montana, especially during the shoulder seasons of spring and fall, as well as winter, Glacier Country Regional Tourism Commission has worked hard to develop travel packages.

Glacier Country is made up of the eight counties of western Montana, which include Flathead, Glacier, Lake, Lincoln, Mineral, Missoula, Ravalli and Sanders, and is one of the six tourism regions in Montana funded by the accommodations tax. It's the first region to package travel for its members.

Packaging the grouping of tours and travel-related, as well as cultural, venues, into attractive and affordable trips, is the latest trend in the travel industry.

Packaging together airlines, restaurants, outfitters, cultural venues, national and state parks, hotels and other lodging, allows us to stretch our marketing dollars further, as well as stretching the marketing dollars of those participating.

It also enables us to entice visitors to Western Montana in the off seasons.

We jumped on one of the hottest trends in the travel industry two years ago.

Given the current economic climate, travel planners recognized that savvy consumers were seeking an easy alternative to the more expensive a-la-carte travel menu. To answer that demand, Glacier Country created value-based products and services that offer memorable experiences.

Cultural packages are what we have the least participation in, but some of the most requests for. Current packages include getaways for couples, honeymooners, girlfriend weekends (the most popular), and families; fishing, golf, outdoor, adventure and winter packages.

These trips are ideal for both regional travelers who want to drive to western Montana for a quick getaway and for air and rail travelers.

According to Henry Herteveltdt, a travel analyst for Forrester Research, a consulting firm in Cambridge, MA, "travelers are fickle and they are trying to rationalize buying travel, trying to figure out if they want price or if they want product."

"Packaged travel allows them to take their budgets and increase both of those aspects." According to Herteveltdt's firm, web surfers will spend \$599 million on packages this year, up from \$530 million last year."

Everyone is realizing that this trend is here to stay. People like one-stop easy shopping because someone else has already done the work.

The visual and performing arts are increasingly important as tourism products. The challenge is how to merge the arts and cultural community into the tourism framework and vice versa, when typically there has been little communication and collaboration between the two groups.

Cultural and heritage tourism development and marketing are often inextricably linked to community development. Tourism promotion is a component of economic and business development, especially in rural areas. Many other regions of the country are already fostering cultural and heritage tourism, and winning potential visitors we want in Montana and especially in Glacier Country.

I encourage cultural venues to get involved with tourism promotion, by putting packages together with local hotels, car rental companies and restaurants.

Travelers are linking vacations to their passions, whether those interests are cooking classes, wine-country tours, museums, special art exhibits, galleries, festivals or recreation. We need to make it easy for them to find what their interests are because if they don't find it in western Montana, they can find it some place else and we have missed out on that tourism dollar being spent in our area. Putting together packages and letting Glacier Country market them is one of the easiest things you can do.

For more information, contact Anderson at Glacier Country Regional Tourism Commission, 406-837-6211 or 800-956-6537 or by e-mail at glaciercountry@montana.com.

MONTANA HERITAGE PROJECT

What do newcomers owe the people of the past

By Michael Umphrey
Director, Montana Heritage Project

Some places in Montana make it clear that we have been invaded. The mansions sprawling across the mountains at Big Sky, the gates of the Stock Farm in Hamilton. Though I can imagine people who build 23,000-square-foot houses with Olympic swimming pools and shooting ranges that they will inhabit only occasionally, during a golf tournament maybe, I have no real way to check what I imagine against reality.

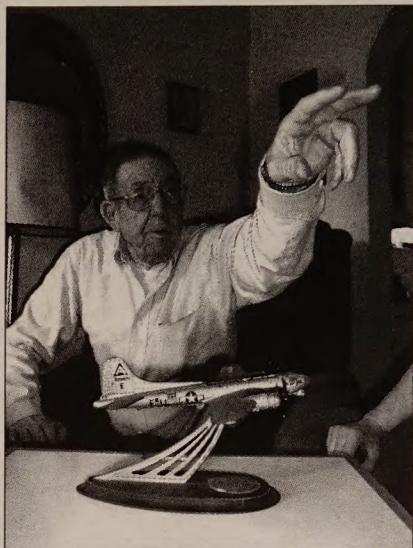
Already the West is filled with places that locals have lost or are losing. Sun River, Aspen, Whitefish. Visiting such places, I already feel myself becoming a part of the past, part of something that is being lost.

My home landscape becomes a backdrop for meals enjoyed by strangers. The place I live along Mission Creek on the Flathead Reservation was once a camping spot shared by tribal people now long gone. Their descendents are much more like me than like them. In some cases (my grandchildren), their descendents are also my descendents. And in some ways, I feel closer to them than to these newcomers.

What do new arrivals owe those who were here before?

I wondered about that over a bowl of clam chowder at the Cannery Café in Astoria, Oregon, at the mouth of the Columbia River. I had spent the day exploring the lower Columbia, made sad by how much had been lost. I had intended to meet a

friend for lunch, but a family emergency called her away, and being alone intensified my sense of transience, walking with a camera along the sandy beaches of a vast river.



The author's father, LaMar Umphrey, shares stories of the past.

The people of the past are gone, but they are not gone away, in somewhat the way the children we ourselves once were are gone but not gone away.

The warehouses along the river, faced with brilliant signs bearing the names of large Japanese corporations, seemed small recompense for vanished salmon and vanished people, who once moved together in the rhythms of camping, fishing, and cooking.

The café itself was built on the site of one of the salmon canneries that once gave Astoria its reason for being. It was clean and gentrified, with

good views of the harbor and seals swimming near the docks. Photos of the canneries, and the people who worked there, hung on the walls.

I had just come from the museum with my

notebook and was enjoying a meal with the ocean and seals as a backdrop. It was very good.

I was acutely aware that the people who had worked the cannery, or fished the river, didn't have it nearly so good. Their lives were spent in struggle for food and shelter.

I knew enough of trudging to work in cold dawn, of hands rubbed raw by labor, and of a clock moving ever so slowly, measuring out my endurance against tasks that could never be done, to at least imagine my kinship with those haggard-looking people staring out at me from tastefully framed sepia photos.

I was also aware that it was their struggle, the struggle of earlier generations, that had freed me from a similar struggle. Food and shelter now come easily because of the stored wealth of infrastructure and design that is my heritage. I live well on the gifts of the past made by those who lived there.

Now, I have time for other struggles. It seems to me that one thing I owe all those people, the strange creatures staring at me from lives that are so hard to imagine, is *understanding*. To the extent that I can feel what they felt, sense what they feared, and appreciate again what gave them joy, I think I can still help them. What we all want is to be recognized, and listened to, and empathized with. I can give them that.

Sometimes, listening to old-timers talk about moments far in the past, I sense how it is that moments of time do not ever really end. The people of the past are gone, but they are not gone away, in somewhat the way the children we ourselves once were are gone but not gone away.

Time is haunted, always a story just beginning.

Michael Umphrey's blog can be found here: www.montanaheritageproject.org/index.php/MichaelUmphrey.

NATIVE VOICES

New DVDs share Native perspectives on Lewis and Clark

By Alexandra Swaney
Director of Folklife

With the production of two video-DVD projects, anthropologist Sally Thompson has made a great contribution to the understanding of the effects of the Lewis and Clark expedition on Native peoples along the trail. Through the comments, stories and reactions of the Indian people interviewed by Thompson and director of photography, Ken Furrow, a different reality becomes clear.

These voices, which have often been silent, ignored or repressed, express in a rather gentle way the suffering, loss and disintegration of a way of life that followed on the expedition. Tribal members from the Knife River villages of North Dakota to the mouth of the Columbia, including Montana's Blackfeet and Salish peoples, tell stories that have been passed down through the generations.

The first video, "Native Homelands Along the Lewis and Clark Trail," illuminates the relationships of the Native people with the land in which they live, stressing that for them, rather than a place to be explored and conquered, these lands were home, providing them with everything they needed to live for millennia. They repeatedly express deep gratitude for the homelands that have given them life for so long that the people and the land cannot be separated.

So many of the traditions and ceremonies that give them their identity come directly from



Cover art image of sculptures by Jay Laber

living in a particular environment and knowing every plant and animal and natural feature around them. The point is strengthened through beautiful photography of both place and people. Daniel Claussen edited the film and Kim Lughart was associate producer.

The second production, "Contemporary Voices Along the Lewis and Clark Trail," is more focused on the condition of Indian people today and their views of the tremendous changes they underwent as a result of the stream of European-American settlement that followed the expedition.

Louis Adams, a very respected elder of the Confederated Salish and Kootenai Tribes, introduces the film with this comment: "I'll never forget what an old relative of mine once said. She said, 'we wouldn't be here if it weren't for the good people, because there was a move to sweep us off the face of the earth. But there were too many good people.' I always remembered that. If it wasn't for the good people, we wouldn't be here."

It's a thought for us all to ponder, and it gives a hopeful cast to the stories of survival that follow. The people and cultures are still here and walking into the future knowing the value of what they have kept alive.

Dr. Thompson is director of the Lifelong Learning Project of the Continuing Education Center at The University of Montana. To order copies, call 406-243-5889. For more information on tribes along the Lewis and Clark trail, visit www.trailtribes.org.

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ADA online resource guide now available

The National Arts and Disability Center (NADC) recently released a new online document, "Accessibility Planning and Resource Guide for Cultural Administrators."

The National Arts and Disability Center at the University of California-Los Angeles produced this online companion to the printed Design for Accessibility: A Cultural Administrator's Handbook (2003).

The guide helps cultural administrators learn how to achieve accessible and inclusive programming for everyone, including individuals with disabilities and older adults. It is designed to help organizations not only comply with Section 504 and the Americans with Disabilities Act but also to integrate access into staffing, mission, budget, education, meetings, programs and more.

The guide outlines a step-by-step "nuts and bolts" process for achieving accessible practices. It features examples of "best practices," links to a variety of resources and information to enable arts organizations to achieve accessible programming.

The guide may be downloaded as a PDF from www.nea.gov/resources/Accessibility/Planning/index.html.

BUILDING ARTS PARTICIPATION



Choteau Performing Arts League

"Digging deep with all facets of what we do"

By Kristi Niemeyer

In June 2003, seven arts organizations received Building Arts Participation (BAP) grants, funded by the Wallace Foundation and the Montana Arts Council.

State of the Arts wraps up its profiles of recipients with the Performing Arts League in Choteau (PAL). The group received an investment of \$34,875 to help it "deepen the performing arts experience by bringing communities together around the arts."

Since 1982, PAL has brought quality performances to small towns along the Rocky Mountain Front while enriching arts education in several rural schools.

The Wallace Foundation investment offered an opportunity to "deepen and diversify" that experience for the audience, the board, the artists and the funders, says Choteau farmer Ralph Paulus, a founder of the group and its grant writer. "We decided to focus on deepening everything we touch – to dig deep into all facets of what we do."

The process involved "a lot of fun and a fair amount of warfare," he adds.

And the results were analogous to an old, two-sided vinyl record. "Side A is the glowing fun one," says Paulus. "And Side B is where we learned about small-town rural America, and why things sometimes don't happen here."

Finding the right vector

PAL used a couple of books for its inspira-

tion: *The Tipping Point, How Small Things Can Make a Big Difference* by Malcolm Gladwell, which suggests that the spread of behavior, ideas and products is akin to an infectious disease; and *Bowling Alone, The Collapse and Revival of American Community* by Robert Putnam.

Like Gladwell's book, PAL posited that engagement in the arts could spread like a virus. "You need a vector – someone to carry the message for you – and a receptive host, with some stickiness, so it will stay put," Paulus says.

In applying that metaphor to Choteau, the group discovered that finding the right vector is a tricky business.

Sample One: The reluctant vector. The Cascade String Quartet did a residency in 2004, which involved a community choir performance. PAL had hoped that by informing all church and school choir directors, they could muster a 100-voice choir for the performance of Vivaldi's "Gloria." Only one choir director signed on and "the rest didn't even carry the message." The result: only 20 vocalists participated.

Sample Two: The enthusiastic vector. The Montana Transport Company was also part of the 2003-2004 performing arts series. During its residency, the troupe offered a hip-hop dance workshop to high school students. An enthusiastic and influential student (the vector) recruited her peers. And the mix of environment (it was held at the country club instead of the school) and age group (a mixed group of teenagers) made it "stick."

"It was just a crashshoot," Paulus said. "But it worked."

Mustering support from unlikely places

PAL has discovered that likely supporters – like choir directors or school music or drama teachers – aren't always the best allies. "The startling thing is that where you think you have support, you probably don't," says Paulus. "Often there are territorial issues or professional jealousy."

Sometimes, presenters must be psychologists too. "You have to think, 'how are we putting this person at risk' and see how to address that."

When resistance appears in unlikely places, PAL's strategy is to duck around it. "Look at other areas of the curriculum," he suggests. "And know your teachers inside out."

For example, the 2004-2005 performing arts series was built around poetry and focused primarily on sixth-ninth graders. It began last fall with a poetry intensive featuring Mark Gibbons, and continued with five groups of performers and artists who each added their own dimension to the theme.

Each performance in the series "had some contribution from the kids," says Paulus. A residency in January with Eden Atwood and The Last Best Band yielded a

CD, *In Friendship, From Our Home to Yours*, which features the 40-voice Choteau Children's Choir. "Eden came along and just ran with the kids," says Paulus. "That was way fun."

The Liz Lerman Dance Exchange,

Nov. 8-20, was a more complicated experience. The world-renowned interactive troupe had never orchestrated a residency in a small town. Members came to Choteau in February and June of 2004, and then showed up in November to create an original work, based on "home knowledge" of the community.

The group "didn't have a clue how rural this is," says Paulus. Because PAL had a history of presenting dance, "they took the audience to be way more sophisticated than it is."

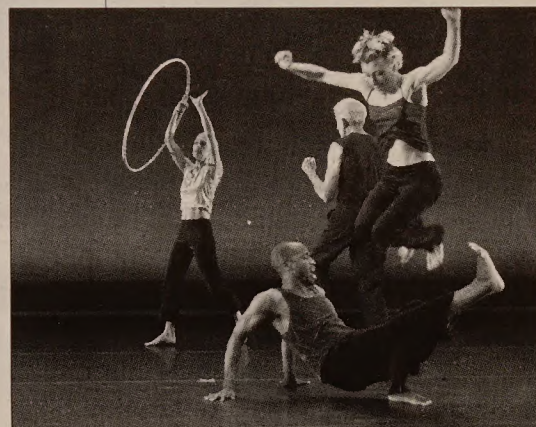
Originally, PAL had recruited 60 people for the performance. "They all crapped out," he says. Instead, 20 students (including the cheerleading squad) "and a smattering of a whole bunch of new people" participated. "It was a wonderful exercise for the people who played," Paulus adds.

Unfortunately, only about 100 people attended a residency that cost about \$20,000. The troupe left town "befuddled because so many things didn't work, and amazed at what did."

The dancers discovered that Choteau students, in spite of repeated exposure to the arts, "are not used to creating. It was foreign to them," says Paulus. "That's very frustrating to dancers who are used to being around people for whom creativity is the norm."

Give-and-take with artists

Fortunately, PAL has a system in place to make sense of both success and failure. Paulus and education coordinator Julie Shepherd meet with visiting artists before they arrive, and have a conference call afterward, to evaluate the experience. "The conference call allows us to go over the sore points and the really successful things," says Paulus.



Liz Lerman Dance Exchange: "They took the audience to be way more sophisticated than it is."

That evaluation process "works way better than we expected," he adds. "In every instance, it's been very rewarding for the artists and for us."

Mission statement "keeps us safe"

Another lesson learned has to do with board harmony. According to Paulus, in the process of "deepening its experience" with artists, PAL's board became enamored with a particular group and kept inviting them back. "We were going too deep."

The challenge, then, was to evoke the group's mission, "which is to bring in a variety of artists, try to match the interests in the community and learn about ourselves and world around us."

"It's a real fine line to walk," says Paulus. "But you have to maintain who you are and what you're about – the bylaws and the mission statement keep you safe."

The dispute over repeat performances by the same artists eventually fractured the board. "We're in the process of trying to build it again," says Paulus.

The pleasures of grant-writing

Although the past two years have posed problems, the rewards continue to inspire PAL to stretch its horizons – and those of Choteau residents and students. "You have to allow success to happen – and accept failure when it doesn't," Paulus says.

The Wallace Foundation helped PAL further that process. "With grants, you have to make sure you can live with their agenda," Paulus says. "Wallace's agenda is good. They recognize the tendency to cocoon, to stay at home, and realize we have to reinvent society. They're into helping us do that."

As he embarks on another round of grant-writing for the group, Paulus recognizes how that process helps PAL continue to fine tune its mission. "Grant proposals are great," he says. "They ask really good questions."

"If someone asked those kind of questions on the farm, we'd be dead by now," he adds.

Gifts in kind helps nonprofits

A generous 3M corporate product donation in 1983 marked the beginning of Gifts In Kind International, a charitable organization that today is the third largest charity in the U.S. Today's top manufacturers and retailers, including 44 percent of the Fortune 500 companies, rely on Gifts In Kind International to design and manage the donation process.

Gifts In Kind International partners with businesses and nonprofit organizations to provide quality products and services that improve lives in communities around the world.

Nonprofit organizations may qualify for a host of donated items, ranging from software programs to discounts on computers, software, high-speed internet access and web design. Retail donors, such as Office Depot, Pottery Barn and Williams-Sonoma, also make products available to nonprofits.

For details on Gifts in Kind, visit www.giftsinkind.org.



Montana Transport Company: Teenagers "bought into" a hip-hop workshop.

Jury awards \$21 million to art expert

Steve Seltzer, a prominent artist and art expert, won a \$21 million settlement Feb. 7, when a jury in Great Falls ruled that he had been unfairly sued.

The artist had been hired by an auction house as an expert to authenticate a painting, "Lassoing a Longhorn," supposedly signed by Charlie Russell. Seltzer concluded that the watercolor was actually created by his grandfather, O.C. Seltzer. As an original Russell, it would have been worth about \$800,000; but as a Seltzer, it only would have brought about one-tenth that amount.

The painting in question was owned by Steve Morton, heir to the Morton Salt fortune. Morton sued Seltzer in federal court in 2001, alleging that the artist knew his opinion about the painting was wrong, had refused to admit the error, and that the controversy had damaged the painting's value to the point that it couldn't be sold.

However, when no expert could be found to attest that the painting was a Russell, Morton dropped his suit. Seltzer countersued in state court, alleging malicious persecution and abuse of process. He named Morton, Morton's attorney Dennis Gladwell, and Gladwell's former firm, Gibson, Dunn and Crutcher, in the suit, and charged that his reputation as an expert on his grandfather's work had been damaged.

Morton and Gladwell argued that they sued only to get a judge to rule on the painting's authenticity, and that they still believe Seltzer is incorrect and the painting is a Russell.

Watercolor pulled from auction when authenticity is questioned

A watercolor painting was pulled from this year's Russell Art Auction after art expert Ginger Renner said she had made an error in authenticating the work.

The portrait of Black Eagle, a member of the Blood Indians in southern Alberta, was signed "Charlie Russell, 1906." It had been valued at \$95,000 to \$110,000.

Renner told the painting's owner, Kallispell art dealer Paul Masa, of her concerns prior to the auction and he agreed to remove the painting from the sale.

According to an Associated Press article, Renner said she had reviewed files she had kept with her late husband, Fred Renner, and concluded that only two portraits of Black Eagle had been authenticated as Russell's work. Both remain in private collections. She also remembered seeing a very

good copy of a Black Eagle painting two decades ago.

Renner initially authenticated Masa's painting four years ago, when it was on display in his exhibit room at the Heritage Inn in Great Falls. At the time, however, the Arizona resident did not have access to her files.

When she learned that the work was to be included in this year's auction, she checked her files and felt obliged to contact the auction and the owner, according to the AP.

The piece would have been the second-most valued piece in the auction. The first was another Russell watercolor, "Antelope Hunt," which sold for \$170,000 during the auction on March 18.

On Feb. 7, jurors awarded Seltzer \$20 million in punitive damages and \$1.4 million in compensatory damages. The actual amounts awarded in punitive damages were \$100,000 from Morton, who owned the painting; \$150,000 from his attorney, Gladwell; and \$20 million from the 800-member law firm of

Gibson, Dunn and Crutcher. Compensatory damages of \$1.1 million must be shared by all three defendants.

District Judge Dirk Sandefur planned to review the judgment and has the option of revising the award. Gary Graham, attorney for the defendants, said they would appeal.

Zarzyski Extravaganza: Poet offers reading, workshop

Poet Paul Zarzyski, who received the Governor's Arts Award for literature this year, will offer a reading and lead a poetry-writing symposium, May 6-7 at the Great Falls Public Library.

The free reading, at 7 p.m. Friday, promises "poetry with a dash of discourse, a blend of insight and laughter."

Saturday's symposium explores the craft and art of poetry and songwriting. Participants are encouraged to bring two pieces of writing to

share. "The purpose is not to dissect or critique the works from a technical viewpoint as much as to use them as a springboard for gaining insight," says Zarzyski. The writer will also "deconstruct" one of his own poems, in order to illustrate "both the mechanics of the craft and how the craft inspires and becomes the art."

The gathering will conclude with an informal reading by participants.

In addition to the Governor's Arts Award, Zar-

zyski has also received the Spur Award for Poetry from the Western Writers of America, and the Western Heritage Wrangler Award for Poetry. He's published 10 books and chapbooks, including his most recent, *Wolf Tracks on the Welcome Mat*, and recorded two CDs with top Nashville musicians.

Workshop registration is \$50. For details, call Jude Smith at 406-453-0349, ext. 220, or e-mail jusmith@mtlib.org.

Marketing savvy: Writers need to think creatively

By Mona Vanek © 2004

Publishers want authors committed to promoting their book. Show your agent and publisher what you've got in your marketing arsenal.

In today's market-driven economy, a writer who thinks as creatively about marketing as about plot is a more likely to become a published author. An author's ability to bring a marketing synopsis to the table along with a great manuscript makes a difference in what books get picked up, whether fiction and nonfiction titles.

If you can't travel to do book signings, etc., it's not necessarily a problem. There are other ways to promote, including using the web, your associations, hobbies and affiliations, and getting endorsements from celebrities, experts, etc.

Get blurbs from authors

Try to get a list of at least four authors who will blurb your novel. List what books they've published and include their affiliations.

TIP: Bigger names aren't always better. The right match matters more. For example, you

might share an affiliation. Any connection can be an important affiliation. Think hobbies, profession, avocation, volunteerism, etc.

Write a marketing synopsis

Any marketing ideas you have are best presented to a publisher in a marketing synopsis (a few pages explaining how you can market your own book.) It helps your agent sell your book to a publisher, and can be the decisive factor that

makes an agent take your book over someone else's.

Anything that differentiates your book from other submissions is a big advantage.

Look for suggestions, ideas and plans on how to market your book on John Kremer's website, www.bookmarket.com. (*Note, many of the offerings involve purchasing books etc., however click on John Kremer's Filing Cabinet, which brings you here: www.bookmarket.com/files.html, to locate a few free features.) Browse and absorb, and you'll learn a great

deal without paying a fee.

Subscribe to John Kremer's Book Marketing Tip of the Week (free, and packed with useful information) by sending a subscribe message to JohnKremer@bookmarket.com.

Publisher's Weekly.com (www.publishersweekly.com) informs readers about the publishing industry.

TIPS: Networking with other authors is important to your success. Attend readings and book signings as often as possible. To find authors coming to stores near you, PW provides Authors on the Highway. Click an author's name and see what a book tour looks like!

Mona Vanek, who lives in Noxon, has 20 years of experience as a news correspondent and photojournalist. This is the fourth in a series of articles on publishing that have appeared in State of the Arts.

Her work has been published in more than a dozen magazines, e-zines and books, including Mother Earth News, Montana Magazine, EMS Magazine, Merginet and Chicken Soup for the Traveler's Soul.

She also teaches a writing resources course, "Access the World by internet and Write Your Way to \$\$\$," to students all over the world. Contact her at nox2368@blackfoot.net.

Website showcases visual art

ArtistsRegister.com showcases visual art by artists who are U.S. residents and work in a variety of disciplines. The website serves to connect the artists and their work with private collectors, gallery owners, interior designers, corporate art buyers, public art administrators and art enthusiasts in general. Selected artists, including fellow-ship winners or other state-level award-winning artists throughout the West are also featured.

The website, which is sponsored by Western States Arts Federation, seeks to provide an affordable marketing tool for visual artists and easy-to-use navigation tools for visitors to locate them.

ArtistsRegister.com may be used to: find art; collect art in "My Gallery"; learn about participating state agencies; find or post information about upcoming openings and exhibits, special announcements or artist opportunities; link to other art sites; order mailing lists; subscribe to an e-mail newsletter; and read professional development articles.



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MNA offers valuable services to nonprofits

The Montana Non-Profit Association recently launched a Directors and Officers (D&O) Insurance Program, that's already bringing significant savings to nonprofit organizations. Early indications are that the D&O program is working well, with some nonprofits saving up to 40% on cost and receiving better coverage and deductibles.

The insurance includes coverage for defense, settlements and third-party liability. Multiple deductible levels are available, all for a very competitive price.

To obtain a quote, contact Shaun Peterson or Karen Reinig at Payne Financial Group at 406-442-5360 or e-mail speterson@pfgworld.com or kreinig@pfgworld.com.

The MNA also publishes a valuable e-mail newsletter. For details, call 406-449-3717 or e-mail info@mtnonprofit.org.

BOARD BUSINESS

Job descriptions for board members and executives

By Janet Brown,
Executive Director,
Prairie Arts Management Institute

A board member must:

- Believe in and be an advocate for the organization. Board members should feel compelled and comfortable talking about the organization's mission, values and programs;
- Be a member, subscriber and financial contributor;
- Attend board meetings and programs and actively seek information about actions and discussions of missed meetings;
- Serve a special purpose (committee member or other);
- Help raise dollars;
- Annually approve the organization's mission;
- Annually plan for future programs and financial needs;
- Approve the annual budget and any budget revisions;
- Annually review and approve of funding plans;
- Ensure that appropriate financial management is in place for monthly reporting and annual audits;
- Review and approve the annual financial goals and review monthly and approve financial statements;
- Annually evaluate the performance of top management (executive director, the president or the person acting in that capacity);
- Approve compensation for employees with appropriate personnel policies in place;
- Annually review the performance of the board and take steps to improve its performance;
- Provide on-going assessment, advice and oversight of the operations of the organization;
- Approve policies that will direct the operations, programming, financial management, fundraising and personnel;

- Provide candid, constructive advice and comments;
- Approve all major actions of the organization not already mentioned such as capital expenditures and major changes in programs and services; and
- Ensure that the organization is filing all appropriate legal documents such as the federal 990 form, Social Security and Medicare payments.

What is policy?

A policy is a decision made by the governing body (recommended to be in writing) that is used to guide individual and group action toward goals and objectives. Policy can be written into bylaws but most organizations prefer the flexibility of determining policies outside their bylaws, so they can be changed easily through a vote at any regular board meeting.

Most policies will fall into the following categories: financial, ethics, personnel, board-specific, public relations and operational/programming.

The role of the executive director

The executive director (or primary staff person whatever their title or pay level) is hired or approved by the board of directors to carry out the vision, mission and day-to-day functions of the organization.

Executive directors must have initiative of their own while making sure they are following the direction of the board. This is why planning together and establishing values, a vision, mission, goals, objectives and strategies for the organization are so important. Everyone needs to be on the SAME PAGE.

The executive director must LEAD the organization without being the LEADERSHIP. This is often a juggling act that's akin to walking a tightrope.

Good common sense and respect for all board members is critical. Most important is a strong sense of the organization, where it has been, where it is today, where it is going and whom it serves.

Executive directors cannot expect volunteer board members to take a leadership role without some guidance, tools and nudging. They are, indeed, volunteers (heaven-sent most of the time).

Typical responsibilities of the executive director include:

- **Administration:** Policy formulation with board of directors; setting values, vision, mission, goals and objectives with board; overseeing and attending committee meetings; developing or overseeing development of marketing, fundraising, programming and administrative areas; implementing board policies and procedures; ensuring legal compliance in all areas; fiscal planning with board of directors; and budget development and cost control.
- **Personnel:** Recruiting and hiring additional staff; staff development and salary administration; termination of staff; staff organization and evaluation; and developing personnel policies for board consideration.
- **Program:** Evaluate existing programs with board; and develop new programs with appropriate committee for board consideration.
- **Public/Community Relations:** Represent the organization, its values, vision and mission to the public and government agencies, private clubs, funding sources; and determine public-relations strategies that will benefit the organization and its mission.

Published with permission from Janet Brown, executive director of the Prairie Arts Management Institute in South Dakota. Janet was also one of the faculty members at MAC's Leadership Institute Workshops last year.

Board Member Contract

Some boards use a contract to assure that members understand their responsibilities and agree to those duties when joining the board. The contract should state what the organization will do and what is expected of the board member. Below is a sample.

XXX agrees to provide each member of the board with the following:

1. Access to the management of XXX, as needed for proper operations of the board.
2. Ample notice of all meetings.
3. Minutes of all board meetings.
4. Access to financial information, programming data and legal documents pertaining to the operations of the organization.
5. Any other relevant information to conduct his or her job as a board member.
6. Indemnification from liability for a board member's reasonable and necessary actions.

The board member agrees to the following as a XXX policy volunteer:

1. Learn about XXX, read financial reports and other XXX documents, and keep up to date on XXX programs, finances and management.
2. Attend as many board and committee meetings as practical and participate in all such meetings using fair and independent judgment and due care in conducting the business of XXX.
3. Avoid involvement in all political campaigns in the name of XXX.
4. Contribute to the financial well-being of XXX and seek financial support from others for XXX.
5. Avoid all conflicts of interest with XXX.
6. Keep all XXX matters confidential.

Signed _____
XXX Executive Director

_____ Date

_____ Board Member

_____ Date

Published with permission from Janet Brown, executive director of the Prairie Arts Management Institute in South Dakota.

BOARD BUSINESS

Is there really such a thing as a GOOD meeting?

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of the Oklahoma Art Council

There are good meetings and there are even great meetings! You may remember one where a real need was addressed and handled. It felt good knowing something was REALLY accomplished.

You can capture that feeling again in future meetings since much of the success lies in the care and attention given to good meeting design and management.

First, do not call a meeting unless something productive will be accomplished. Most meetings are held to reach decisions, solve a problem, communicate essential information or gain acceptance of or generate new ideas.

Keep in mind that people who attend meetings want to feel they are spending their time wisely and making a contribution.

Begin by preparing a short, clearly written agenda that leaves no doubt about the purpose and importance of the meeting. Look at it objectively and consider whether the need is great enough to call a meeting.

Let's assume it is. Check with your chairman and/or others important to the meeting as to their availability. Then, notify everyone involved well enough ahead of time so it can be added to individual schedules and ask them to RSVP. This will help to assure a quorum.

Provide a succinct packet of meeting materials, including the agenda and minutes of the prior meeting, to each person planning to attend, giving them at least one week in advance to reflect on the topics. These materials will better prepare participants to provide input as well as to see that this is a meeting they will not want to miss. Don't forget to include the date, time, and confirmed location (including room name or number) on the agenda.

Now, consider the meeting environment. Is the meeting space conducive to good decision making? A meeting room should be small enough to accommodate the number of participants but large enough to be comfortable. This provides for better interaction and expression.

Other things to consider are lighting, room temperature, acoustics (how well everyone can hear), and good food (water and coffee, at least, are always appreciated). Would a person with a disability attend? Be prepared by holding the meeting in an accessible meeting space and inquire in advance as to any needed accommodations (deadlines for such requests can be established).

Having great meetings does require work, but when people are motivated and decisions are put into action, it's worth all the effort!

Participants appreciate:

1. Keeping meetings as short as possible
 2. Starting on time
 3. Having expectations clearly defined
 4. Following the agenda and staying focused (may require a facilitator)
 5. Ending on time and on a positive note – mission accomplished!
 6. Only having to attend meetings periodically
- As a suggestion, make sure everyone's voice is heard during the meeting even if it means asking those who are quiet to express their views. Drawing them out may make them feel more a part of the group, feel that they have contributed something other than just their attendance, and feel more at ease and willing to participate. On the other hand, monitor discussions so some

participants don't talk too much or monopolize the meeting.

On agenda items when appropriate, try brainstorming. In other words, explore alternatives together as you search for answers and solutions.

Keep the discussion moving and vibrant among all participants. The more excitement and enthusiasm generated, the

greater likelihood of truly creative ideas and solutions. Then, convert those ideas and solutions into action!

The energy of meetings can allow them to take on their own character spontaneously. They can actually be special and sometimes even fun.

Also, the meeting leader can put a different "spin" on information that needs to be communicated and discussed. Storytelling is one way to get a point across because stories generate emotion and make information easier to remember.

Here are some tips to help make meetings shorter:

1. Include reports on the agenda only if they require a response from the group. Distribute them in advance with the meeting packet so participants can be ready to act on them, along with "good to know" reports. During the meeting, these other reports can be acknowledged and members asked if they have any questions.
2. Do not read material to the group that they can read for themselves, including minutes from the prior meeting that should be sent out in advance.
3. Limit the number of line items in a budget presentation as much as possible to focus discussion on major items and not minor ones such as office supplies.

Other tips:

1. For each topic heading on an agenda, be sure it is clear, allow a certain amount of time,

and provide an "anticipated action" such as discussion only or consideration and vote. Give the name of the person making the presentation and if that person is unable to attend, make arrangements for the information to be passed on to the group as planned. Consider putting really important issues a little later on the agenda to allow for participation by members who may arrive late, allow sufficient time for discussion, and be sure all applicable information is available.

2. Have extra copies of all material in case participants don't have their copy.
3. Greet members and make them feel welcome. If they do not know each other, introduce them or have them introduce themselves. Consider always providing nametags so names are not forgotten. Create a relaxed, friendly atmosphere with opportunities for socializing and networking before and after the meeting.
4. Assign someone to take and later transcribe minutes.
5. If tasks are assigned, be clear about deadlines and responsibilities.
6. Procedural issues can be addressed by consulting *Robert's Rules of Order*. Find a plain English version, review it, and keep it handy. You may or may not use it, but it's good information to have at your fingertips.
7. When presenting less than interesting material, divide it into smaller pieces, use transition material such as visuals to make the information clearer and more meaningful, ask questions, allow for thoughtful interaction by participants, and take frequent breaks.
8. Before adjournment, discuss dates and times of upcoming events and activities as well as checking personal schedules for future meetings. Summarize goals achieved so participants leave feeling successful and willing to attend your next meeting.

Having great meetings does require work, but when people are motivated and decisions are put into action, it's worth all the effort!

Resources

- *Effective Meetings – Tips*: www.meeting-wizard.org/meetings/effective-meetings.cfm
- *How to Make Meetings Work* by Michael Doyle and David Straus: www.amazon.com
- *CarverGuide, 5, Planning Better Board Meetings* by John Carver: www.josseybass.com or call 877-762-2974

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Nonprofits qualify for free paint

Would your organization benefit from donations of paint from your local retailer? If the answer is yes, great!

Each year, millions of gallons of paint remain unused or unsold by the nation's retailers as a result of mis-tinting or discontinuance of a product. The paint is of first quality and in full containers (quarts, gallons and five-gallons).

The paint consists of varying colors, which could be intermixed to create larger batches of a single color. The National Council on Paint Disposition (NCPD) is compiling a list of not-for-profit organizations that are interested in receiving the free paint.

There is no charge to participate in this program and no requirement to take in quantities more than you can use. To participate in the program, call Marv Goodman at 732-309-2022 or e-mail marv.goodman@comcast.net. Include name of organization, address, contact person, e-mail address and phone and fax numbers.

Tips on building board enthusiasm

Most board members pull their own weight – and then some.

That kind of commitment may make it even more frustrating if one or two board members can't find the time to squeeze in meetings and other board-related obligations.

Finding creative solutions

Many board members occasionally have to miss a meeting to attend to a personal or business matter.

Here are some ways to handle more serious participation problems:

- Talk to the board member sooner rather than later. Chances are the problem won't go away unless it's addressed. But maybe something as simple as changing the meeting time or place will help the board member participate fully.

- Offer board members a leave of absence if specific problems make it hard for them to dedicate enough time to the nonprofit, e.g., six months' maternity leave.

- Double-check that expectations are realistic. It could be that a particular board member didn't fully understand what was expected until after he or she joined.

- Fill out self-assessments. It's a great idea for individual board members to evaluate themselves at least once a year. Members can see for themselves where they can stand to improve.

Source: Board Café, www.boardcafe.org

This article was reprinted with permission from *The Nonprofit Board Report*, 370 Technology Drive, Malvern, PA 19355, 800-220-5000.

THE CRAFTS REPORT

Marketing trends, one letter at a time

By Amy Leibrock
Reprinted from
The Crafts Report

According to Robyn Waters, trend spotting is a learned skill that can be acquired without extensive time spent in the streets of Milan or the high schools of Orange County. Here are a few tips for developing your trend sense from her self-published book, *Instant Trendspotting: The Trendmaster's Guide From A to Z*.

C is for Connect the Dots. Pay attention to small details that catch your attention, even if at the time they don't seem to make any sense. It's usually an indication that the right side of your brain is engaged and mulling things over. It's only a matter of time before the dots connect and Eureka! occurs.

R is for Resonate. Webster's Dictionary says that when something is resonant it has an amplified effect, and that it's prolonged, sus-

tained, vibrant. In order for a trend to resonate, it has to connect to what your audience considers important. That is to say it must be consistent with their core values. When you consistently hit the right notes, you're on your way to striking trend chords that resonate deeply with your customer.

A is for Antennae. Before you can connect the dots (see above), you have to be aware of them. To cultivate awareness, contemplate meditation. When you learn to empty your mind, you'll be surprised how much room is in there. Once you've let down your barriers, your antennae frequency can be dialed high, your trend reception magnified, and your instinct and intuition maximized.

F is for Fusion. Think of each piece of trend data that you gather as a single thread that you can weave, twist, plait, braid, knit or splice together with other common strands into a

tapestry of opportunity. Get creative. Create a masterpiece.

T is for Translate. Avoid literal translations of any trend concept or hot idea. It's hard to differentiate yourself when you merely copy what's already out there. Think about how a musical score translates notes and sounds into emotion. There are a limited number of notes, but musicians have been arranging them into endless versions of original music for centuries. Use your notes wisely and write your own trend masterpiece.

Robyn Waters' new book, *Instant Trendspotting: The Trendmaster's Guide From A to Z*, is due out from Penguin in June. For more information, visit www.rwtrend.com.

This article was reprinted with permission from the January 2005 issue of *The Crafts Report* magazine. Visit www.craftsreport.com for details.

Magazine marks 30th anniversary

In honor of *The Crafts Report's* 30th anniversary, the business magazine for artists and retailers will add 10,000 more issues to each print run to be distributed exclusively to crafts retailers.

Starting with the June 2005 issue, this move will bring the magazine's circulation up to 30,000 and will help it better serve its growing base of readers and advertisers, publishers say.

"We're hoping that this huge increase in distribution will give artists even more reason to advertise with *The Crafts Report*," says Virginia Seckerak, advertising sales director.

Founded in 1975, *The Crafts Report* is the industry's premier source of business information available to the craft artist, retailer, teacher or student, with industry news, current issues, trends, business management and an online forum for exchanging ideas and concerns.

For details, call 800-777-7098, or visit www.craftsreport.com.

How to maintain a good personal credit rating

By J. Tol Broome, Jr.
Reprinted from
The Crafts Report

The single biggest factor for a craft business owner to be considered creditworthy is his/her personal credit rating. There, I've said it.

Why is this so? Because bankers view the owner and the craft business as financially joined at the hip. If you don't pay your personal bills on time, then the banker will assume that you'll be late paying business obligations as well.

And don't stop reading this just because you've never taken out a big loan for your craft business. At some point, you'll likely want a business or personal credit card or some other "minor" bank credit product to facilitate the flow of cash through your craft business. In fact, a bad credit rating can even negatively impact your ability to open a business or personal checking account.

For many craft business owners, the personal credit rating is seen as some mysterious, arbitrary system. However, the credit rating actually is very formulaic.

Credit rating system

Here's how the system works. When you apply for personal or business credit, the bank obtains a credit report. There are three national reporting agencies, Equifax, Experian and TransUnion, as well as about 1,500 local credit bureaus. The credit bureaus obtain their data from banks and other lenders and credit providers (i.e., credit card companies, consumer finance companies), and the data is collated and made available to banks and other businesses that subscribe to the service.

The information compiled includes the kinds of credit extended to customers, the amount and terms of the credit, customer-paying habits and schedules of bankruptcies, tax liens and court judgments. This information is accumulated to form a credit score.

A good example of this credit score, commonly used by banks, is the Beacon Score provided by Equifax. This score ranges from 300 to 850 with a low score meaning bad credit and vice versa. Most banks consider a score below 620 to be a problem indicator with a score of 700 or better considered above average.

Five components

Here are the five components of a personal credit score, along with the weighting and advice for maximizing each factor:

Timeliness of Bill Payments (35%): Be sure and pay all of your personal bills on or near the due date every time. A 30-day late payment will hurt your score, and a collection, judgment or bankruptcy will really tank it. This part of the score includes your entire payment history, so one slipup will follow your score for several years.

Outstanding Credit (30%): This measures the amount of debt you have outstanding on each credit card, line of credit or installment loan versus the credit limit or original loan amount. The key here is to avoid running up all of your revolving accounts to the maximum line amount available. An outstanding balance of 80 percent or more of the line amount will decrease your score.

Length of Time Your

Credit Has Been Active (15%): The longer you have credit established, the better. It actually helps you to keep some of your accounts active at all times rather than to pay everything to zero for an extended period. If you pay everything off for good, a Beacon Score may not be computed.

Types of Credit (10%): This component considers the different types of credit, including mortgage loans, car loans and other installment loans, credit cards, personal lines of credit (such as home equity lines) and consumer finance company loans. If you have a high number of credit cards and/or consumer finance company loans, your credit score will be detrimentally impacted.

Any Acquisition of New Credit (10%): This measure considers the amount of credit you have established over the period of your credit history. Be careful not to open several new accounts over a short period of time (30-60 days), as this will decrease your score.

While the objective scoring models such as

Even for the smallest home-based craft business owners, a good credit rating is essential.

For many craft business owners, the personal credit rating is seen as some mysterious, arbitrary system. However, the credit rating actually is very formulaic.

those used by the credit bureaus bring efficiency to the credit process, they also have a fairly high error rate. A recent survey conducted by *The Wall Street Journal* found that 25 percent of people who asked for a credit report challenged the information as inaccurate or outdated.

Fortunately, there is a process by which you can obtain a copy of your own credit report to check for accuracy. The most common cause of erroneous data on a credit report is mistaken identity (i.e., information on someone with a similar name ends up on your report). Inaccurate reporting by lenders and other creditors also can create mistakes.

The Fair Credit Reporting Act mandates the release of obsolete information and provides the consumer with the right to access his/her credit report and to have mistaken data corrected.

You also have the right to place a statement of 100 words or less in your credit file. You might choose to do this for one of two reasons: to dispute a record that you consider to be mistaken; or to explain a temporary period of delinquency resulting from unexpected hardship, such as major illness, job loss, or drastic income reduction.

Even for the smallest home-based craft business owners, a good credit rating is essential. You need a good personal credit rating to establish any bank credit (business and personal loans, credit cards, home equity lines, etc.) and to open and maintain a checking account. Your personal credit rating might also impact your ability to deal with trade creditors such as craft supply companies and show promoters.

So, unless you'd like to start dealing only

in cash, you need to pay your bills on time, avoid any collections or judgments (even small medical judgments), keep some credit open at all times and avoid maxing out your credit cards.

The bottom line is that a good personal credit rating will

make it a lot easier for you to conduct your craft business no matter the location or size of your venture.

This article was reprinted with permission from the January 2005 issue of *The Crafts Report* magazine. Visit www.craftsreport.com for details.

Law and the Art World

Improving the artist-gallery relationship

By Bill Frazier ©2004

We are told that the economy is in wonderful shape and improving every day. In some locales this may be so, but I am not hearing this from artists and galleries. Mostly, I am hearing of isolated minor sales, gallery closings and the frustrations of galleries with artists and artists with galleries.

From the artist's perspective

The typical complaint involves a gallery selling the artist's work, not telling the artist the work has sold, and then waiting weeks or months to pay the artist his proceeds from the sale. In several cases, the artist was not paid for the work until he happened into the gallery and saw that the paintings were gone. Then we have the "Oh, didn't we tell you about the sale?" routine and a few tense moments. I suspect that this is repeated across the country far more times than we know.

A variation is the bankruptcy of the gallery where the artwork has been sold but the artist has not been paid. This can be quite the problem because many lawyers do not handle bankruptcies and are not familiar with all of the legal details. If you find yourself with this problem, go immediately to a lawyer who deals in bankruptcies and get advice. Don't try a do-it-yourself or self-help remedy.

There are several different types of bankruptcies and reorganizations and different treatments for consignments, such as the typical artist-gallery relationship, sales proceeds, bailments, trustee relationships, and so on. It is a specialty area of the law with many technicalities, time-sensitive notices, hearings and paperwork, and requires an expert.

A related problem occurs when the gallery sells the work and doesn't pay the artist for an extended time. Some folks are not getting paid for several months with the gallery claiming that it is waiting for the check to clear or some other such excuse such as blaming it on a new bookkeeper.

Most checks clear in less than a week. There are also a variety of online payments such as Paypal, Bidpay and others, as well as the uncommonly used substance called cash and wire transfers.

Rarely is there any legitimate reason why the artist should not be paid within two weeks of the sale. I would begin getting concerned if it goes past 30 days. Some of this is eliminated by the artist and gallery staying in touch with each other, and this has been discussed in previous columns.

Much of this gets back to what I have said in *State of the Arts* over and over again. It is important for artists and galleries to develop a

comfort level with each other and a personal and professional relationship. Professionalism works both ways.

There is another approach to resolving these problems if the artist feels that the gallery or agent is attempting to be deceptive about sales or misappropriate the funds. Such actions may rise to the criminal level and a visit to the district attorney or county attorney would be reasonable. They can advise you about criminal actions and sanctions against the gallery owner or agent who is possibly concealing the sales proceeds.

Some states call this theft by deception, misappropriation of funds, common scheme or embezzlement, depending on the relationship between the artist and gallery owner. Each state is different, so it is worth the interview with the district attorney's office or police department if your situation falls into these categories.

Again, I caution both galleries and artists to do some homework or due diligence about each other. Get some references and find out whom you are dealing with. Ninety percent of galleries and artists are reliable and honest – it's the others all of us have to worry about.

Artists should not send work off to galleries no one has ever heard of, at least without doing some checking first. Much can be learned on the internet. Similarly, galleries should do some checking on artist reliability before commitments are made.

From the gallery's perspective

It is especially important for galleries to know whether artists deliver work on time, complete commissions as agreed, provide work for shows, make personal appearances as agreed and honor the gallery-artist relationship.

The most common gripe from galleries involves artists who try to undercut the gallery on sales or sell directly to gallery customers at a discount. This is why many galleries have a business policy of not sharing customer or buyer names with the artist. The gallery feels that such information is proprietary to the gallery and because of previous bad experiences will not pass it along to the artist. The artist thinks he should be able to send information to buyers of his work and would like to know where his work goes.

I am not aware of any law specific to this point, but it is controversial and does generate a lot of discussion. There is a reasonable basis for both views, but this can be negotiated between the artist and gallery when the business relationship is initiated.

In short, the artist should not try to sell to gallery customers without paying a commission to the gallery. And, it is reasonable for the artist to know who has his work. It is also reasonable and desirable for the artist to be able to send



Bill Frazier recently completed a lengthy and invaluable tenure as chairman of the Montana Arts Council. He's in private practice in Big Timber. This article is printed, with thanks, through courtesy of *Art of the West*.

information to the buyer. But, for this sharing of information to work, the artist and gallery must be able to trust each other.

Be wary of limited editions

I have not written about limited editions in a long time, but I am beginning to get questions and hear more discussion about exactly what people think they are buying with many of the new printing technologies and the hype that inevitably goes along with the new prints. Problems may be developing with descriptions made about canvas-transfer prints and prints printed directly on canvas.

This is exacerbated by what are being touted as "enhanced" prints where the artist puts a few brush strokes on the canvas transfer and so on. To those of you marketing these products, I simply suggest that you be careful in your descriptions to buyers and, for sure, refrain from making references to investment possibilities or potentialities.

Such products offer a tremendous potential not for investment but for fraud and I caution both sellers and buyers to be careful. I think galleries have a great opportunity here to educate customers and sell more originals. For the cost of a canvas print and the associated framing expense, there are many fine small and relatively inexpensive originals that would at least have some intrinsic value.

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Nonprofit tips from the IRS

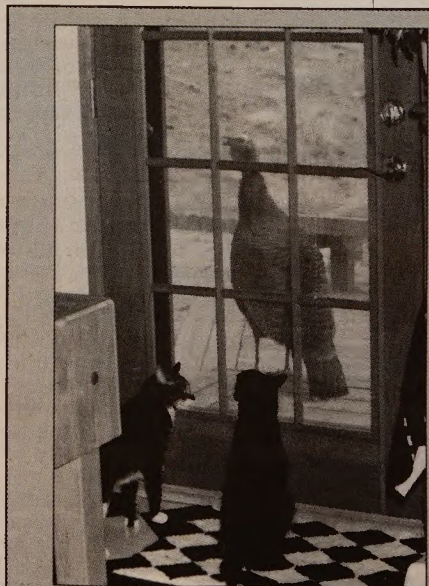
Tax-exempt organizations can file their information returns for tax year 2004 electronically via a new free web service launched by the National Center for Charitable Statistics (NCCS).

With 990 Online (available at efile.form990.org/) organizations can file returns with the same ease and accuracy enjoyed by individual taxpayers who e-file.

The IRS will require certain tax-exempt organizations to e-file their information returns, beginning in 2006. Many nonprofits can get a head start this year by e-filing through NCCS's 990 Online.

The IRS also invites nonprofits to join EO Update, a new subscription e-mail service that offers current news and information impacting the tax-exempt community. Subscribers receive periodic e-mail updates and alerts about developments in tax law and regulations for tax-exempt organizations, upcoming IRS training and events and other information.

To subscribe, send a blank e-mail to eo-update-subscribe@lists.qai.irs.gov.

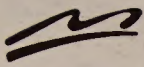


ON THE LIGHTER SIDE

Cross-species Communication

Conversations take place between species in the Bitterroot Valley outside Cinda Holt's kitchen as Mike and Ike Holt size up the newest neighbors, eight wild turkeys.





Opportunities

Disclaimer: No endorsement is intended or made of any product, service or information either by its inclusion or exclusion from the Opportunities section of the State of the Arts. While all attempts are made to insure the correctness and suitability of information under our control and to correct any errors brought to our attention, no representation or guarantee can be made as to the correctness or suitability of that information or any other linked information presented, referenced or implied. All critical information should be independently verified.

Visual Arts, Crafts & Photography: Call for Entries - State and Regional

32

NEA updates cultural funding resource

"Cultural Funding: Federal Opportunities," the National Endowment for the Arts' web resource on federal funding programs, has been updated to include additional programs and more examples of successful projects.

This web resource assists nonprofit arts organizations in identifying potential federal support for cultural projects and accessing that support. The address is www.arts.gov/federal.html.

"Cultural Funding: Federal Opportunities" has three components: examples of arts organizations' projects that have received funding through programs within federal departments and agencies; a directory of those programs; and reference tools to further assist the research process.

"Cultural Funding: Federal Opportunities" is one of the most visited sections of the NEA website. It has proven very useful in demystifying the funding process and leading arts organizations to needed support. For additional information, contact the NEA's Office of Communications at 202-682-5570, or visit the website at www.arts.gov.

The Helena Indian Summer Art Market will be held July 8-10, 2005 in Helena, MT. The market is sponsored by Wakina Multi-Cultural Educational Center. The market is open to members of a federal or state recognized tribe or who have met the U.S. Government status of a Certificate of Degree of Indian Blood Document. All work exhibited must be artwork created and hand produced by the artist. For an application, visit www.wakinasky.org/artmarket.htm. For more information, call 406-449-0318. DEADLINE: May 5, 2005.

The Montana Secretary of State's office features artwork from Montana artists all across the state. Artwork will be exhibited for a multi-month period. Artists interested in showing their work may contact Susan Ames at 406-444-4195, or e-mail her at sames@mt.gov.

Artist applications will be available June 1, 2005, for the Four Corners Sculpture Project for sculptures on the four corners of the intersection of Highway 2 and Highway 93 in Kalispell, MT. Criteria for selection includes creative concept and how it applies to the greater Flathead valley. For a full description and application, contact the Hockaday Museum of Art, 406-755-5268.

The Clark Fork Coalition announces a Juried Art Show celebrating the revival of the watershed over the last 20 years and the Milltown Dam removal. Artwork will be sold at the Anniversary Gala, Nov. 12, in Missoula, MT, with all proceeds from art sales going to protect and restore the watershed. Applications are available at www.clarkfork.org, or call 406-542-0539. DEADLINE: July 1, 2005.

The Hitched in Double Harness Art Auction will be held Sept. 10, 2005, in Cascade, MT. The auction is open to Montana artists only. Proceeds will help restore the C.M. Russell Honeymoon Cottage. Artists and consignors may submit two pieces of art. For information, call 406-468-2817. DEADLINE: July 10, 2005.

The Museum of the Rockies is seeking entries for "Over the Top: Story Quilts," to run Oct. 1, 2005, to Jan. 26, 2006. This exhibition will give quilters and collectors the opportunity to tell their stories in fabric. Contact the Museum of the Rockies for rules and entry forms at 406-994-6622; e-mail: jrasker@montana.edu or visit museumoftherockies.org. DEADLINE: June 1, 2005.

ZooMontana and Botanical Gardens is sponsoring a photography contest, open to amateur photographers of all ages. The contest runs through Sept. 5, 2005. All photographs must be taken on the zoo grounds. For information, visit www.zoomontana.org or call 406-652-8100, ext. 3.

The 10th Annual Madison Valley Arts Festival announces a call to artists working in all media to submit entries for its Juried Arts and Crafts Show. The festival is sponsored by the Ennis Arts Association and takes place Aug. 6, 2005. For an application, write Ennis Arts Association, PO Box 201, Ennis, MT 59729; call 406-682-7235; e-mail: holewall@3rivers.net. DEADLINE: June 8, 2005.

The 30th Annual Virginia City Art Show will be held Aug. 12-14, 2005 in Virginia City, MT. Both 2D and 3D art will be accepted. Applications and rules are available from the Virginia City Chamber of Commerce, 406-843-5585; e-mail: info@virginiacitychamber.com.

Alder Gallery is producing La Petite 13, a small format art competition open to artists residing in North America. For more information, visit www.alderart.com or send SASE to Alder Gallery, Box 8517, Coburg, OR 97408; 541-342-6411. DEADLINE: Oct. 12, 2005.

The Missoula Art Bridge Market will be held Saturdays, 11 a.m.-2 p.m. from May 7-Oct. 15, 2005.

The goal of the market is to provide a place of connection and commerce for community members and local vendors of arts, crafts, collectibles, etc. The market is located on the Northside Pedestrian Overpass Bridge off of Railroad Ave. in Missoula, MT. For more information, e-mail: nmcde@montana.com or call 406-829-0873.

The Livingston Depot Center's Festival of the Arts will be held in the Depot Rotary Park, adjacent to the Depot Center, in downtown Livingston, MT, July 2-4, 2005. This popular 18th annual juried event is open to artists and craftspeople in all media. For an application, call 406-222-2300. DEADLINE: May 13, 2005.

The Wild Plum Station in Dixon, MT, has several openings for established and emerging artists for fall shows. The gallery is also booking musicians for Friday and Saturday night performances. Call 406-246-2787.

Arts in the Park, the Hockaday Museum's 37th annual juried art fair, will be held July 22-24, 2005, in Kalispell, MT's Depot Park. The fair is open to all artists and craftspeople producing original and handcrafted work. A benefit for the Hockaday Museum, Arts in the Park is Northwest Montana's largest and longest-running art and entertainment fair. Applications and more information are available at www.hockadaymuseum.org or by calling 406-755-5268.

Artisans and crafters are invited to exhibit and sell their work at Flathead Valley's open-air Huckleberry Festival and Arts and Crafts Faire to be held Aug. 13, 2005, at Swan Lake, MT. Handcrafted arts and crafts and food only. Contact the Swan Lake Chamber of Commerce, PO Box 5199, Swan Lake, MT 59911; 406-886-2303; e-mail: laughinghorse@montana@yahoo.com.

Art in the Park will be held June 10, 2005, in Conrad MT. Organizers are looking for a wide variety of artists, craftsmen and miscellaneous vendors. Spaces are \$20. Space is limited, so call early to reserve a spot. For more information and/or an application, call 406-271-3331 or 406-627-7144.

ANA 34 National Juried Exhibition will be held at the Holter Museum of Art in Helena, MT, Aug. 12-Oct. 31, 2005. Jurors are David Pagel, *LA Times* art critic, and Polly Apfelbaum, artist. Jurors will present \$1,500 in cash awards and the museum will present an Exhibition Award (for a one-month exhibition during ANA 35 in 2006). Open to all media; \$25 entry fee for three slides. For prospectus, send SASE to Holter Museum of Art, 12 E. Lawrence, Helena, MT 59601 or visit www.holtermuseum.org. DEADLINE: May 27, 2005.

The 30th Annual St. James Holiday Arts and Crafts Fair will be held Oct. 21-22, 2005, at Beasley Performing Arts Coliseum in Pullman, WA. Vendors must be the creator and seller of items. For an application, call 509-332-1009 or e-mail: cdritchie@pullman.com. DEADLINE: June 10, 2005.

Visual Arts, Crafts & Photography: Call for Entries - National

Washburn University in Topeka, KS, seeks entrants for its Tenth Annual Outdoor Sculpture Competition. Up to 10 sculptures are chosen with each receiving a \$1,000 honoraria, for display at Washburn University. Open to all sculptors; \$25 entry fee for up to three works. For more information visit www.washburn.edu/sculpture2005 or send business size SASE to Greg Inkmann, Washburn University Sculpture Competition, 2135 SW Prairie Rd., Topeka, KS 66614. DEADLINE: June 1, 2005.

Fish Follies! is a juried show about the seas, featuring spectacular seafood prizes. The multi-media show will be held Aug. 23-Oct. 29. Two entries, two slides per work; \$25 entry fee. For more information, call 907-424-6665, visit www.cordovamuseum.org, e-mail: infoservices@cityofcordova.net, or send SASE to Fish Follies, Cordova Museum, PO Box 391, Cordova, AK 99574. DEADLINE: June 14, 2005.

"Shifting Gears" is a national juried exhibit for young artists with disabilities, ages 16-25, sponsored by VSA Arts and Volkswagen of America, Inc., with a grand prize of \$20,000. For more information, call 800-933-8721 x 3877; e-mail: voa@vsarts.org or visit www.vsarts.org/x267.xml. DEADLINE: July 15, 2005.

The 17th Annual Gordon Parks Photography Competition honors one of the world's most famous photographers, Gordon Parks, who was born and raised in Fort Scott, KS. This competition is open to any photographer, amateur, or professional. Photographs submitted should reflect the important culture and diversity themes in the life and works of Gordon Parks. For more information and entry form, visit special events at www.fortscott.edu, or call 800-874-3722, ext. 480. DEADLINE: July 13, 2005.

The City of Palm Desert's Public Art Program announces a new program titled "Embracing the Desert: A Program of Temporary Public Art Projects." A design fee of \$1,500 will be awarded to six artists for the creation of a proposal. Each project that is deemed feasible and subsequently approved by the City Council will be funded for \$5,000. The program is designed for artists who have very little or no experience at all in creating a public art project. Photographs of potential sites can be found by visiting the Palm Desert Public Art website at www.palmdesertart.com and clicking on Artists Opportunities. For more information, call 760-776-6380, or contact Richard L. Twedt, Public Arts Manager, City of Palm Desert, 73-510 Fred Waring Dr., Palm Desert, CA 92260; e-mail: rtwedt@ci.palmdesert.ca.us. DEADLINE: Aug. 1, 2005.

Contemporary Drawing Exhibition 2005 will be held Aug. 18-Oct. 2, 2005, at the T.W. Wood Gallery and Art Center in Montpelier, VT. Entries will be accepted from all artists for original drawings in any medium. Artwork must have been completed after May 16, 2003. For a prospectus, e-mail: WoodArtGallery@tui.edu; call 802-828-8743; or visit www.twwoodgallery.org. DEADLINE: Entries must arrive by May 16, 2005.

Riverbend Sculpture Biennial 2005, a national juried exhibition of outdoor sculpture, will be held Sept. 11 to Nov. 6, 2005, in Owensboro, KY. For more information, contact Owensboro Public Art Commission, c/o Owensboro Museum of Fine Art, 901 Frederica St., Owensboro, KY 42301; 270-685-3181; e-mail: omfa@mindspring.com; www.omfa@mindspring.com. DEADLINE: May 6, 2005.

Residencies

McColl Center for Visual Art Artist-In-Residence Program offers private studios, a \$2,000 materials budget, \$3,300 stipend and 24-hour access to fully-equipped metal and wood shops, media lab, darkroom, and printmaking, sculpture and ceramic studios. The three-month sessions are in fall 2006 and winter 2007. The center is located in Charlotte, NC. For more information, visit www.mccollcenter.org or call 704-332-5535. DEADLINE: May 2, 2005.

Cornucopia Art Center's Lanesboro Residency Program offers artist residencies for sculptors, artists, poets and writers. Stipends range from \$1,250 for two weeks to \$2,500 for one month. Lanesboro is a picturesque hamlet of 800 people with a historic main street, 200-foot bluffs, trout river and bike trails—an ideal retreat for artists. More information and applications for 2006 residencies are available at www.lanesboroarts.org/cac-artist-in-residence.html or send SASE to Lanesboro Residency Program, PO Box 152, Lanesboro, MN 55949. DEADLINE: June 15, 2005.

The Archie Bray Foundation in Helena, MT, and the Jentel Foundation in Banner, WY, are collaborating on a residency for writers interested in the ceramic arts. Starting in early May 2006,

the Jentel Critic will spend up to two weeks at the Archie Bray Foundation, meeting and learning about the Bray's Taunt, Lilian, and Lincoln fellows and their art, and gaining firsthand experience with the creative environment that nurtures their work. May 15 through June 13 will be spent at the Jentel Foundation, where writers can take advantage of the quiet environment to focus on developing three 500-word essays about the Bray fellowship artists and their artwork. The essays will be published in a catalog and distributed at the fellowship exhibitions in August 2006. Housing and stipend are provided. More information is available at archiebray.org or jentelarts.org. DEADLINE: Sept. 15, 2005.

Grants and Fellowships

Montana's Tourism Infrastructure Investment Program's (TIIP) applications, program guidelines and more information are available at travelmontana.state.mt.us/newsandupdates/appsformshome.htm. For a hard copy contact 406-841-2795, or e-mail: victor@visitmt.com. DEADLINE: Aug. 1, 2005.

The Society for the Arts in Healthcare Consulting Service provides affordable assistance to organizations wishing to establish or advance the arts in healthcare settings. For information visit www.thesah.org/consulting/grantguidelines.html.

Johnson & Johnson/Society for the Arts in Healthcare is seeking proposals from healthcare organizations and/or arts agencies working in partnership to produce innovative projects to serve patients, their families, and caregivers in healthcare settings as well as in communities to promote healing and preventative health. For more information, visit www.thesah.org/grants/johnson.html.

The National Guild of Community Schools of the Arts has launched a major new national initiative, the MetLife Foundation Partners in Arts Education Project, to improve teaching and learning in the arts by supporting and promoting sustainable partnerships between community schools of the arts and public schools. Project goals include publishing and distributing *The Partners in Excellence Handbook*, a guide to best practices in CSA-public school partnerships; presenting two partnership training institutes; and awarding grants of up to \$15,000 to support exemplary CSA-public school partnerships during the 2005-2006 school year. More information, including grant application guidelines, is available at www.nationalguild.org.

Workshops/Conferences

McIntosh Art Academy in Billings, MT, offers the following classes: Advanced Encaustic Technique with Allison O'Donnell, April 30, \$84; Sumi-e with Margie Newman, May 7, \$55; Drawing with Marilyn Beth Hughes, May 14, \$90; and Watercolor with Marilyn Beth Hughes, May 21-22, \$180; For more information or to register, call 406-252-2010 or e-mail mcintoshart@imt.net.

The Archie Bray in Helena, MT, has announced its 2005 summer workshop schedule: Listening, Seeing, Touching: making pots with an open mind, led by Steve Godfrey and Ayumi Horie, June 20-July 1; Beyond the Rules: process, drama, mystery and magic, led by Don Reitz, July 30-31; Building on Tradition, creating large-scale contemporary artwork with brick, led by Gwen Heeney, Aug. 12-14; and Clay and Chianti, pottery workshop and winery tour in Tuscany, led by Josh DeWeese, Sept. 19-30. For more information call the Bray at 406-443-3502, or visit www.archiebray.org.

Vanderburg Camp will be held daily June 20-24 near Arlee, MT, and offers campers storytelling by tribal elders, singing, drumming, drying meat, traditional hunting, traditional games, working with buckskin and beadwork. Campsites are primitive, with no running water or electricity. Camps have a full staff composed of knowledgeable tribal members. Contact The People's Center, PO Box 278, Pablo, MT 59855; 406-675-0160.

Leading Edge Art Workshops offers the following workshops at Boulder Hot Springs in Boulder, MT: Interpreting Light and Color with Lois Griffel, May 7-11; Chinese Painting Techniques for Exquisite Watercolors with Lian Zhen, July 8-12; Creating Unity in Watercolor with Frank Webb, Aug. 15-19; Designing a Painting with Arne Westerman, Sept. 19-23; and Special Techniques in Watercolor Landscape with Thomas Owen, Sept. 30-Oct. 2. To register or for more information, visit

www.greatartworkshops.com or call 406-225-3411; e-mail: greyart@shaw.ca.

Jerry Simchuk offers the following classes: Northern Cardinal, May 16-21 in Florence, MT, 406-273-4219; Carving Techniques for Decorative Bird and Fish Carving, June 2-14, in Florence, MT, 406-273-4219; American Widgeon Drake, June 13-18 in Garibaldi, OR, 503-842-7425; Decorative Songbird Carving and Painting, July 11-16 in Nampa, ID, 208-463-9962; Decorative Tropical Fish Carving and Painting Class, Aug. 1-5 in Red Deer, AB, 888-886-2787; Painting the Black-Capped Chickadee, Sept. 6-8 in Kalispell, MT, 406-257-1784; Decorative Songbird Carving and Painting Class, Sept. 12-17 in Garibaldi, OR, 503-842-7425; Decorative Waterfowl Carvings and Painting Class, Sept. 19-24 in Florence, MT, 406-273-4219; and Decorative Owl Carving and Painting Class, Oct. 3-8 in Mulino, OR, 503-632-4403. For more information, e-mail: jsimchuk@in-tch.com.

Two fiber art retreats will be offered this summer by Aunt Julia's in Virginia City, MT. Both offer world-renowned fiber art instructors. For more information, contact Aunt Julia's at 406-843-5515 or visit www.auntjulias.com.

Dance into Art is an intensive workshop to be held June 13-17, 2005, at Dance Art Center in Kalispell, MT. The "action-painting" class is co-taught by Lisa Schaus and Northwest Ballet School owner Carol Jakes. Beginning through advanced levels technique classes in classical ballet, jazz/hip hop and tap will also be offered. A set will be constructed by the students, and they will dance through their work at a free concert at Depot Park. For more information, call 406-755-0760.

The Emerson in Bozeman, MT, offers these workshops: Creative Collage Workshop with Jacqueline Wilson, May 7; and Midrange Stoneware and Porcelain with Vanessa Rogers and Elizabeth D'Imperio, Wednesdays May 18-June 21. For more information, call 406-586-3970.

A dance workshop will be held at River Street Theatre in Hamilton, MT, June 13-17. Angela Banchemo-Kelleher, master teacher with the Repertory Dance Theater in Utah, will teach this workshop in modern dance and composition. For more information, call 406-363-1203.

Art Classes will be held May 14-15 at Laughing Horse Lodge in Swan Lake, MT. Nationally-known illustrator Patty Rambo will teach basic drawing techniques on Saturday and Carol Novotne conducts a watercolor workshop on Sunday. Cost is \$75 per class or \$130 for both. Call 406-886-2080.

A watercolor workshop, Emphasis on Negative Painting, with Loren Kovich will be held June 4 at Butte Silver Bow Arts Center in Butte, MT. Cost is \$50. Call 406-782-1337.

A theatre camp for children will be held June 21-30 in Fort Peck, MT. For more information, call 406-228-9216.

Showtime, a musical theatre workshop will be held June 6-11 at Miss Linda's School of Dance in Great Falls, MT. Acting, dance, vocal and technical classes will be taught culminating in a performance. Faculty members include Charles Elliott, Dona Hughes and Linda Fuller. The workshop is for ages six through adult. Cost is \$75-\$175. For information, call 406-761-8876.

Summer Dance Study is an intensive dance study in ballet, tap, jazz and the Simonson Anatomy and Alignment Technique with pre-professional and intermediate classes. Instructors are Jennifer Adams Bailey, Diane Gudat and Te Perez. The classes will be held June 13-17 at Miss Linda's School of Dance in Great Falls, MT. For information, call 406-761-8876.

Rhythm Explosion 2005, produced by dance/chorographer Katherine Kramer, will be held July 17-22 in Bozeman, MT, at the Emerson Cultural Center. Dance classes in tap, jazz, Afro-Brazilian, salsa music for dancers, dance for musicians, modern, as well as drumming Pilates, yoga and a variety of music clinics will be offered. Students participate in technique classes as well as performance workshops, with the opportunity to perform at the end of the week. Instructors include Diane Walker, Andy Wasserman, Gail Benedict, Augusto Soledade, Valeria Pinheiro, Katya Kuznetsova, Jill Crosby, Heather Barinaga, Kenneth Metzker and Craig Hall. For further information, visit www.rhythmexplosion.com or call 305-595-3133.

The Virginia City Players Drama Camp for ages 11 and up will be held July 18-25 in Virginia City,

MT. Students will learn the many facets of being a performing artist while working onstage at the Virginia City Opera House. Daily instruction in acting, voice, dance, costumes and stage combat. Program Director Allyson Adams will be joined by the illustrious Virginia City Players to give young actors a theatrical foundation in this notorious historical setting, with a showcase performance July 25. Cost is \$175. Apply early for scholarships. Call 406-522-5420.

Summer Theatre School will be held July 24-Aug. 6 at Venture Theatre in Billings, MT. For more information, visit www.venturetheatre.org or call 406-591-9535.

Charlo Fine Arts Camp will be held June 20-23 in Charlo, MT. The camp is open to first grade students through high school, and features instructors from all art disciplines. For more information, call 406-644-5545.

Workshops in May and June at the Lewistown Art Center in Lewistown, MT, include: Watercolor Portrait Painting with Marilyn Beth Hughes; Creativity, Meditation and Journaling with Judy Kellogg; and Woodcarving with Bob Lawrence, June 17-29. For dates and more information, call 406-538-8278.

The Yellowstone Chapter of the American Guild of Organists is hosting their Northwest Regional Convention June 25-30 in Billings, MT. There will be events and concerts open to the public each day, including hymn festivals, organ recitals, piano recital and a chamber orchestra concert. There will be workshops on choral music, organ literature, piano transcriptions, yoga for musicians, meditative drumming, hymnody, handbells, hymn writing, new music for organ, organ builders panel, beginning organ and organ for pianists. For information, visit www.agohq.org/chapters/yellowstone or call 406-252-5647; e-mail: bettywhiting@bresnan.net.

The Emerson at Beall Park in Bozeman, MT, offers Summer Camp, a fine arts program for children of all ages, either June 27-30 or July 11-14. For more information, call 406-586-3970.

Kevin Heaney Art Workshops will be held at the Heaney Studio in Deer Lodge, MT, and include: Drawing, Sept. 17, \$50; Watercolor, in October, \$50; and Oil Painting, Nov. 12, \$50. For more information, or to register, call 406-846-1244; e-mail: heaneyart@hotmail.com; or write Heaney Studio, PO Box 101, Deer Lodge, MT 59722.

Art in the Park will be held June 18 in Joplin, MT. Artists, crafters and vendors are invited to participate. Call 406-292-3325.

Helena Choral Week will be held June 19-26, and offers workshops, lessons, noontime free mini-concerts at the Myrna Loy Center, soloists in recital Thursday evening, with a final concert at Cathedral of St. Helena on Sunday, June 26. For more information call 406-933-5246.

Photography Workshops will be held at Warner Ranch, located 30 miles west of Great Falls, MT, June 25-29 and Sept. 1-5. The workshops are for those who want to spend time seeing what rural Montana is all about, while learning the techniques for taking pictures and processing black and white photographs. For more information, visit www.warnerphoto.net or call 406-264-5229.

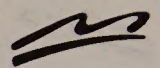
Formulary Workshops are photography workshops that include a broad range of alternative processes, along with basic photo techniques, color photography and black and white darkroom. The workshops will be held in the summer and fall of 2005 in the Swan Valley in Montana. For more information or a schedule, visit www.photoformulary.com or call 800-922-5255.

Great Falls Young People's Choir offers an annual Children's Choir Camp June 7-11. Cost of the entire camp is \$50. Call 406-590-1019, or e-mail: mdietz@safest.net.

Firehouse 5 Playhouse in Livingston, MT, offers a Children's Theatre Workshop June 13-25. This intensive two-week workshop, taught by professionals, teaches a variety of theatre skills and culminates in three public performances. For more information, call 406-222-1420.

Sagebrush Writers Workshops presents Writing the Mystery Thriller, May 27-29 in Big Timber, MT. Instructor is Marcia Preston, award-winning author and editor and publisher of *Byline*, a print magazine

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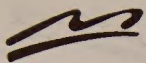


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Website helps integrate technology

Struggling to integrate technology into your organization? The Progressive Technology Project may offer some solutions. The PTP offers a Technology Assessment and Planning website (www.progressivetechnology.org), which includes resources that arts organizations can use to learn how to improve their application of technology. Documents on the site include Assessment Guide for Organizers, Organizational Technology Assessment and Planning Tool and Technology Planning Guide. All are in PDF format.

— National Assembly of State Arts Agencies



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National arts resources

• **National Endowment for the Arts:** 1100 Pennsylvania Ave., NW, Washington, DC 20506; 202-682-5400; www.artsendow.gov; e-mail: webmgr@arts.endow.gov.

• **National Endowment for the Humanities:** 1100 Pennsylvania Ave., NW, Washington, DC 20506; 202-606-8400; www.neh.fed.us.

• **Arts 4 All People:** www.arts4allpeople.org; e-mail: a4ap@wallacefunds.org.

• **Americans for the Arts:** 1000 Vermont Ave., NW, 12th Floor, Washington, DC 20005; 202-371-2830; www.artusa.org.

• **American Association of Museums:** 1571 Eye St., NW, Ste. 400, Washington, DC 20005; 202-289-1818; www.aam-us.org.

• **National Trust for Historic Preservation:** 1785 Massachusetts Ave., NW, Washington, DC 20036; 202-588-6000; www.nationaltrust.org.

• **ADA Services Unit:** U.S. Equal Employment Opportunity Commission, 1801 L St. NW, Rm. 9024, Washington, DC 20507; 202-663-4900 or 800-669-4000 for employment questions; www.eeoc.gov/facts/howtofil.htm.

• **Architectural and Transportation Barriers Compliance Board:** 1331 F St. NW, Suite 1000, Washington, DC 20004; 800-872-2253; www.access-board.gov.

• **National Rehabilitation Information Center (NARIC):** 800-346-2742 or 800-344-5405 for assistive technology product information.

for writers. Cost is \$190. Contact Gwen Petersen, Box 1255, Big Timber, MT 59011; 406-932-4227; e-mail: sagebrsh@ttc.cmc.net.

The Depot Gallery in Red Lodge, MT, offers the following workshops: Advanced 35mm and Digital Photography with Jaime Penuel, May 7; Pewter Casting and Jewelry Design with Leo Olson, May 14 and 28; Ringer Multi-Media Workshop, June 4; Charcoal Drawing Class with Dianne Hinkler, June 11; Life Drawing Workshop with Jack Hines and Jessica Zemsky, June 16-18; and a Wood Turning Workshop with Dan Schindler, June 23-25. Call 406-446-1370.

An art marketing workshop will be held May 7 in Billings, MT. A mix of Montana artists who've found ways to keep a roof over their heads as full-time artists will be sharing what they've learning along the way. Presenters include artists, art marketers and collectors. Registration is \$50 before April 29, and \$100 after that. For more information, visit www.beartooth.org/artworkshop/index.html; or call 406-256-2828.

Montana State University's College of Letters and Science and MSU's Burns Telecom Center offer "Landscape of the Mind," a series of eight summer classes taught by MSU experts ranging from the geology of wine to western women writers, from Montana dinosaur finds to volcanoes in Yellowstone. Workshops range in length from one to three days, are open to all and can be taken for credit or no-credit. Fees range from \$95 to \$340. For more information, visit www.montana.edu/lettersandscience, or call 406-994-6683.

The Complete Wildlife Artists Workshop, led by Terry Isaac and Susan Labouri, will be held June 21-24 at the Triple D Game Farm and the Museum at Central School in Kalispell, MT. For more information, visit www.triplegamefarm.com or call 406-755-9653.

The Second Annual Playwrights Showcase of the Western Region will be held Aug. 11-14 in Arvada, CO, and includes three full days of original play readings followed by critical discussions led by a panel of theater luminaries. For more information, call 720-898-7200 or visit www.rccc.edu/playwrightshowcase.

Partners in Healthcare 2005, an international conference in collaboration with Society for the Arts in Healthcare, will be held June 22-25 in Edmonton, Alberta. For more information, visit www.sah2005.com.

Fundamentals of Photography with Jeff Van Tine will be held May 6-8 at the Holter Museum in Helena. Both film and digital users are welcome. Cost is \$110. For more information, e-mail Katie@holtermuseum.org or call 406-442-6400, ext. 107.

Boulder River Rhythm Retreat with the Drum Brothers will be held south of Big Timber, MT, June 22-26. For more information, visit the retreats page at www.drumbrothers.com/catalog.

Montana Magazine's Photography Workshops with Chuck Haney and John Reddy will be held July 7-10, 2005, at Glacier National Park and on the Blackfeet Reservation during Indian Days, or Sept. 22-25, 2005, in the Beartooth Mountains near Red Lodge, emphasizing autumn photographs and ranching in action. These outdoor photography workshops, for all levels of photographers, feature individualized instruction and good humor. Cost is \$495. For more information, call 888-666-8624 or e-mail: photos@montanamagazine.com.

Literature & Playwriting

2005 Juniper Creek/Unnamed Writers National Poetry and Short Story Competition is seeking submissions. Entry fee is \$15 for three poems or one short story up to 3,000 words. Full submission guidelines are available at www.junipercreekpubs.com/events. DEADLINE: June 1, 2005.

Lost Horse Press invites applications for **The Idaho Prize for Poetry 2005**. The prize includes an honorarium of \$1,000 and publication of the winning manuscript by Lost Horse Press. The entry fee is \$25. For more information, visit www.losthorsepress.org. Send submissions to The Idaho Prize, Lost Horse Press, 105 Lost Horse Lane, Sandpoint, ID 83864. DEADLINE: May 20, 2005.

Glimmer Train's Summer Fiction Open. First place \$2,000 and publication in *Glimmer Train Stories*, second/third \$1,000/\$600. \$15 entry fee for each short story. Open to all writers. Follow online submission procedure at www.glimmertrain.com. DEADLINE: July 15, 2005.

Glimmer Train's Summer Very Short Fiction Award. Winner receives \$1,200 and publication in *Glimmer Train*. Word count must not exceed 2,000. \$10 entry fee for each short story. Submissions should be made online at www.glimmertrain.com. DEADLINE: Nov. 1, 2005.

Theater Schmeater of Seattle, WA, is now accepting submissions for its third annual Northwest Playwright Competition. For complete contest rules, visit www.schmeater.org/playcompetition_rules.html. Full-length submissions may be sent to Rob West, Theater Schmeater, Attn: NWPC, 1500 Summit Ave., Seattle WA 98122; e-mail robwest@schmeater.org. DEADLINE: May 1, 2005.

New England Writers sponsors the 18th Annual Free Verse and the 9th Annual Short Fiction contests. Contest fee is \$5 for sets of three poems or one fiction; unlimited entries; monetary awards. For more information, visit www.newenglandwriters.org. DEADLINE: June 15, 2005.

Job Opportunities

Americans for the Arts Job Bank, a free service, offers links to jobs in the arts as well as other regional, local and discipline-based job banks from across the country. Job or resumes may be posted, and the user may also purchase job ads for inclusion in the *Monthly Wire*. Visit www.americansforthearts.org/commerce/jbank.asp.

The Vigilante Theatre Company is looking for an actress (who can sing as well as act) for ingénue and young character roles, to perform musical dinner theatre and stage shows throughout the Northwest, based in Bozeman, MT. Would like someone who can make at least a one-year commitment to the group, preferably longer. Actress would probably start in early summer of 2005. Full-time position. Audition required with musical performance. If interested, contact Vigilante Theatre Company, 111 South Grand Ave., Suite 201, Bozeman, MT 59715; 406-586-3897; e-mail: vigilante@in-tch.com.

Art gallery/gift shop in Augusta, MT, searching for a buyer or a manager – buyer preferred. Seasonal, substantial business with 12-year history of presenting unique work from regional artists and artisans. Personality is more important than particular marketing, sales, computer, etc. skills, although such skills (and an ability to multi-task) are a plus. Authentic, character-filled community of 350 on the Rocky Mountain Front attracting an equally interesting and creative clientele. Property and building convey, and are well-situated on Main Street with an attached apartment. It would be a great situation for a couple. Call Sara at 406-562-3665 or 406-562-3832.

Seeking applicants for full time position as Education Director for Custer County Art and Heritage Center in Miles City. For information or applications, call 406-234-0635 or e-mail ccarte@midrivers.com.

Media Art

Funding for Indie Productions: Local Independents Collaborating with Stations (LInCS) is a funding initiative from Independent Television Service (ITVS) that provides matching funds (up to \$100,000) for collaborations between public TV stations and indie producers. Programs should stimulate civic discourse and find innovative ways to explore regional, cultural, political, social or economic issues. Indie film and videomakers are encouraged to seek collaborations with their local public TV stations. For guidelines and applications, visit www.itvs.org, call Elizabeth Meyer, 415-356-8383 x270, or e-mail: elizabeth_meyer@itvs.org. DEADLINE: May 26, 2005.

On-Line

The Wallace Foundation announces a new RAND study commissioned by the foundation on Out-of-School-Time and an online discussion about the benefits of the arts. To directly access the current knowledge areas, visit: Arts Participation: www.wallacefoundation.org/ArtsParticipation; Education Leadership: www.wallacefoundation.org/EducationLeadership; Out of School Learning: www.wallacefoundation.org/OutOfSchoolLearning.

In View features a historic or contemporary work of art each week along with music, notes, quotes, and a short list of resources. Visit www.inview.cc/V45.htm.

Arts & Culture statewide service organizations

MT Alliance for Arts Education, Alayne Dolson, PO Box 7225, Missoula, MT 59807; 406-549-2984. Advocacy organization for arts education.

MT Art Education Assn., Co-President Susan Arthur, Flathead High School, 644 4th Ave. West, Kalispell, MT; 406-751-3500; e-mail: arthurs@sd5.k12.mt.us. Provides professional information and development for art teachers in all areas.

MT Arts, PO Box 1872, Bozeman, MT 59711; (406) 585-9551. Provides administrative services for statewide organizations and some local groups and acts as a fiscal agent for emerging arts organizations.

MT Art Gallery Directors Assn., 2112 First Avenue North, Great Falls, MT 59401; (406) 761-1797, e-mail: montanaart@hotmail.com. Supports visual art centers and galleries through traveling exhibitions, technical assistance and an annual conference.

MT Assn. of Symphony Orchestras, PO Box 1872, Bozeman, MT 59711; (406) 585-9551. Provides resource sharing, imports musicians and conducts seminars and conferences.

MT Center for the Book, c/o Montana Committee for the Humanities, 311 Brantly Hall, The University of Montana, Missoula, MT 59812; (406) 243-6022, ask for Mark Sherouse. Organizes public forums featuring Montana authors; and promotes reading, book arts and publishing.

MT China Painting Art Assn., 1805 Highland, Helena, MT 59601; (406) 443-5583. Promotes the art of china painting, porcelain and glass; sponsors a yearly public show featuring nationally known teachers.

MT Committee for the Humanities, 311 Brantly Hall, The University of Montana, Missoula, MT 59812; (406) 243-6022. Presents humanities programs, awards grants, conducts speakers bureau, reading/discussion groups and teacher programs.

MT Community Foundation, 101 No. Last Chance Gulch, Suite 211, Helena, MT 59601; (406) 443-8313. FAX (406) 442-0482, e-mail: mtcf@mt.net. Maintains endowments for nonprofit organizations and awards grants.

MT Cultural Advocacy, PO Box 1872, Bozeman, MT 59711; (406) 585-9551. Coalition of arts and cultural agencies that lobbies the state legislature to maintain funding of cultural agencies and oversees legislation affecting Montana's cultural sector.

MT Dance Arts Assn., PO Box 1872, Bozeman, MT 59711; (406) 585-9551. Sponsors a fall and spring workshop for young Montana dancers, administers a summer scholarship program and presents a summer teachers' workshop.

MT Institute of the Arts, PO Box 1824, Bozeman, MT 59711; (406) 587-7636. Assists artists in all disciplines through educational projects, information, and workshops.

MT Music Educators Assn., President, Doug Bartholomew, Music Department, MSU-Bozeman, Bozeman, MT 59717; (406) 994-5753. Provides professional information and development for music teachers in all areas.

MT Painters Alliance, Susan Blackwood and Howard Friedland, 711 Blackmore Place, Bozeman, MT 59715; (406) 586-4484. A statewide organization comprised of professional outdoor painters who seek to showcase the vast variety and spectacular beauty of Montana.

MT Performing Arts Consortium, PO Box 1872, Bozeman, MT 59711; (406) 585-9551. Supports performing arts presenting in large and small communities; sponsors an annual conference showcasing performing arts; facilitates block-booking; and provides quick-grants to rural presenters.

MT Preservation Alliance, 516 N. Park, Suite A, Helena, MT 59601; (406) 457-2822. Provides technical assistance and information on historic preservation issues through a circuit rider program. Publishes *Preservation Montana*. www.preservemontana.org.

MT Public Television Assn., PO Box 503, White Sulphur Springs, MT 59645; (406) 547-3803. Supports efforts of Montana's rural low power public television stations; provides technical assistance in video production and station application procedures and sponsors an annual conference.

MT Theatre Education Assn. (MTEA), c/o Helena High School, 1300 Billings Ave., Helena, MT 59601. A K-12 education resource for Montana theatre educators; present at yearly at MEA/APT and are affiliated with EDTA.

MT Thespians, State Director, Tim Willey, Great Falls High School, 1900 2nd Ave. South, Great Falls, MT 59405; (406) 268-6359. Provides professional information and development for theater teachers in all areas.

MT Watercolor Society, PO Box 3002, Missoula, MT 59807; Nancy Harte, membership chair, (406) 721-8565; e-mail: mtws@montana.com. Sponsors two annual workshops, a yearly Open Members show, a national Juried Watermedia Exhibition, and a quarterly newsletter.

Museums Assn. of Montana, MT Historical Society, 225 N. Roberts, Helena, MT 59620; (406) 444-4710; www.montana.museums.org. Supports museums of all disciplines through annual conferences, quarterly newsletters and technical assistance with museum issues.

Rocky Mountain Photo Club, 1518 Howell St., Missoula, MT 59802; (406) 728-5374. Provides photography education, professional information, workshops and opportunities for members to show work in galleries.

VSA arts of Montana, P.O. Box 7225, Missoula, MT 59807; (406) 549-2984. Provides information, technical assistance and workshops on working with differently-abled constituencies.

Writer's Voice of the Billings Family YMCA, 402 N. 32nd St., Billings, MT 59101; (406) 248-1685. Assists emerging writers in artistic and professional development; supports accomplished writers; provides public programs that challenge the traditional definition of literary arts.

MAC Grants and Services

Organizational Excellence Grants

Organizational Excellence Grants are awarded every two years to outstanding Montana arts organizations for biennial funding. Eligible to apply are nonprofit organizations that have had their IRS 501(c)(3) status for at least five years and have at least a half-time paid director. MAC funds may support artistically related expenses, and statewide arts service organizations may apply to support any operational expense. A 1:1 match in cash is required from the applicant. Grants for between \$1,000 and \$8,000 will be awarded. The application deadline for the next grant period to be announced.

Cultural and Aesthetic Project Grants

In 1975, the Montana Legislature set aside a percentage of the Coal Tax to restore murals in the Capitol and support other cultural and aesthetic projects. Grant funds are derived from the interest earned on this Cultural Trust.

Any person, association, group, or governmental agency may apply. All applications must, however, be officially sponsored by a governmental entity. Requirements include a 1:1 cash or in-kind goods and services match for Special Projects Under \$4,500, Special Projects and Operational Support. Capital expenditures require a 3:1 match of cash or in-kind goods and services. The application deadline is August 1, 2006 for FY 2008-2009.

Opportunity Grants

Opportunity Grants are given throughout the year to enable the council to respond to artists' or organizations' opportunities or emergencies. Grants are available up to \$1,000, and decisions will be dictated by the availability of funds and the nature of the request. Grants must

be matched 1:1 in cash or in-kind goods and services. Awards are made directly by the council and applications are reviewed monthly.

Applications must be received by MAC by the first of each month. Funding is allocated on a first come, first served basis.

Artists in Schools/Communities Grants

The Arts Education program contains three distinct components which provide participatory experiences in arts learning that increase or strengthen participants' knowledge and skills in the arts.

1. Artist visits: The artist visits program encompasses visits lasting from one to four days with no more than four hours of contact time per day.

2. Short-term residencies: These last one to four weeks, or a total of five to 20 days over a longer period of time. Long-term residencies: These are residencies of five weeks or longer, up to one year.

3. Special projects: This funding broadly supports the creation of projects that establish, expand, or advance both school curriculum and educational arts programming. Projects that support and encourage the community's lifelong learning, appreciation and enjoyment of the arts are also funded.

The Montana Arts Council awards grants to Montana organizations that are nonprofit and exempt from federal income tax under Section 501(a), which include the 501(c)(3) designation of the Internal Revenue Code, or are units of government, educational institutions, or local chapters of tax-exempt national organizations.

Deadlines are ongoing. To apply, visit MAC's website at <http://art.mt.gov> or call the MAC Arts Education Hotline at 1-800-282-3092.

Arts Education Artist Registry

The Arts Education program supports a wide range of residencies by professional working artists and local or regional arts organizations (touring or locally based). Activities are hands-on and process-oriented. The artist must be able to clearly communicate the concepts and skills of the chosen art form and relate well to people in a variety of educational settings.

Deadlines are ongoing. To apply visit MAC's website at <http://art.mt.gov> or call the MAC Arts Education Hotline at 1-800-282-3092.

Fee Support for Touring Companies

Fee Support for Touring Companies is given to Montana professional performing arts touring companies to help support performance costs in rural communities. A 1:1 cash match by the community is required. The application deadline for the next grant period to be announced.

Folk and Traditional Arts Apprenticeship Grant Program

The arts council is committed to the preservation and encouragement of traditional arts that are passed on through membership in Montana's many ethnic, occupational and regional communities. MAC recognizes that a master/apprenticeship relationship in a community setting is one of the most effective ways of supporting the vitality of these traditional arts and artists. In the Folk and Traditional Arts Apprenticeship Program master artists are awarded \$1,500 to teach an apprentice over a period of time and in a format decided by master and apprentice. Next round of applications will be due in 2005, date to be announced.

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Help us find articles for State of the Arts

The Montana Arts Council is requesting submissions from artists and organizations on practical professional development tips for artists for upcoming issues of *State of the Arts*.

Topics might include:

- "How to" articles (i.e. marketing tips for the beginning visual artist, how to find a publisher for your first book, doing your own PR, writing an effective artist statement or how to make a CD).

- Innovative arts education projects or statistics.

Please limit submissions to 500 words.

Call Arlynn Fishbaugh at 406-444-6430 for more information.

Grant Programs

Yes, please send me copies of the following grant guidelines (when guidelines are available)

Name _____	<input type="checkbox"/> Cultural Trust Grant Application
Address _____	<input type="checkbox"/> Arts Education Artist Registry Application
City _____ State _____ Zip _____	<input type="checkbox"/> Fee Support for Touring Companies Grant Application
Phone _____ E-mail _____	<input type="checkbox"/> Artist in Schools/Communities Sponsor Application
	<input type="checkbox"/> Organizational Excellence Grant Application
	<input type="checkbox"/> Opportunity Grant Application
	<input type="checkbox"/> Folk & Traditional Arts Apprenticeship Program Application
	<input type="checkbox"/> Other _____

Send your request to: Montana Arts Council, PO Box 202201,
Helena, MT 59620-2201 • FAX 406-444-6548 • e-mail mac@mt.gov

Grant guidelines and applications can also be downloaded at <http://art.mt.gov>

What's Happening?

Planning an arts or cultural event, gallery showing or a performance?

If so, State of the Arts would like to know about it. Fill out the following information and send it to:

Lively Times, 1152 Eagle Pass Tr., Charlo, MT 59824;
406-644-2910; FAX 406-644-2911; or e-mail to writeus@livelytimes.com

Event: _____
Description _____
Event Location: _____
Date(s): _____ Time(s): _____
Sponsor: _____
Address: _____
Phone: _____ e-mail: _____
Website: _____

The Great Falls Tribune also welcomes event submissions. Please send to Great Falls Tribune, Hot Ticket,
P.O. Box 5468, Great Falls, MT 59403; 1-800-438-6600, ext. 464; e-mail: tribfeatures@sofast.net

1	Arts Council Funding; New MAC Members; State Poet Laureate; Economic Impact of Artists	17	High Plains Bookfest; New Bray Artist Studio; Yellowstone Ballet's "Hiawatha"
2	Arni's Addendum: Arts Funding (continued); Economic Impact of Artists (continued)	18-20	Arts Calendar
3-4	Congrats; Welcome; Condolences;	21-23	Arts and Exhibits; Russell Art Auction Results; MAGDA
5	How Artists Sell Work; Percent for Art: MSU-Northern	24	Montanans at Kentucky Craft Fair; Travel Packages and Cultural Tourism
6-9	Books; Music	25	Montana Heritage Project; Contemporary Voices DVD
10	Governor's Arts Awards Hometown Celebrations: Ernie Pepion and Becky Eiker	26	Building Arts Participation: Choteau Performing Arts League
11	The Art of Leadership Workshop	27	Russell Paintings Controversy; Zarzyski Workshop in Great Falls; Marketing Savvy
12-13	Ben Cameron: Defining Core Values for the Arts	28-29	Board Business: Job Descriptions; Good Meetings; Building Board Enthusiasm
14	Arts in Education: Elementary Teachers and Art; Fort Peck Summer Arts Camp	30	Marketing Trends; Personal Credit Ratings
15	Corvallis High School Media Arts Class; Mentor Program in Helena; NEA <i>Imagine!</i>	28-31	Law and the Art World: Artist-Gallery Relationship
16	Lewis and Clark Events	32-35	Opportunities; MAC Grants and Services

State of the Arts Change of Address

NEW ADDRESS

Name: _____

Address: _____

City, State: _____

Zip: _____ Daytime Phone _____

E-mail Address: _____

OLD ADDRESS

Name: _____

Address: _____

City, State: _____

Zip: _____

Daytime Phone: _____

Send to: Montana Arts Council, PO Box 202201, Helena, MT 59620-2201; FAX 406-444-6548; or e-mail to mac@mt.gov

State of the Arts

MONTANA ARTS COUNCIL

316 NORTH PARK AVENUE, SUITE 252
PO BOX 202201

HELENA, MT 59620-2201

V: 406-444-6430; T: 711

Fax 406-444-6548

Arts Ed Hotline 1-800-282-3092

<http://art.mt.gov>

e-mail: mac@mt.gov

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Budget and Cultural Trust corpus restored

See Page 1

State of Montana programs
are available to all Montanans.
Upon request, an alternative
accessible format will be provided.

May/June 2005